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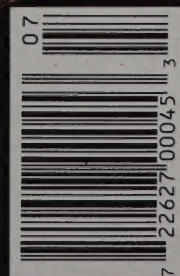
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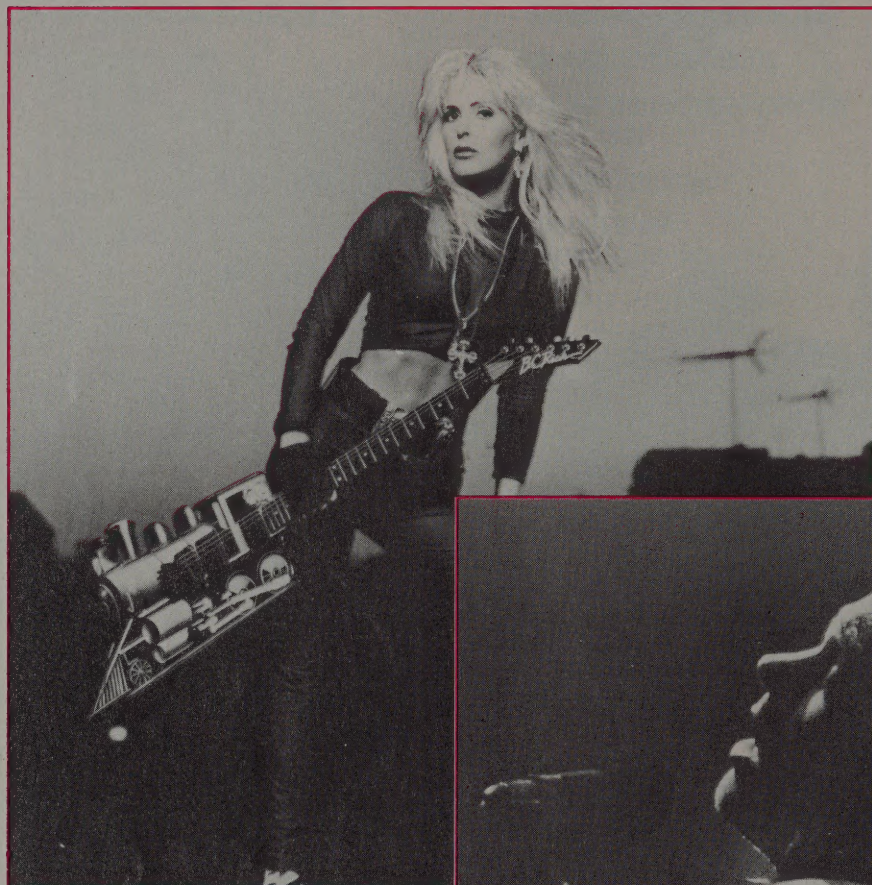


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Ford: Too hot to handle?

I'm writing in response to the *Rock Fantasy* department on Lita Ford of your March 1992 issue. That was a total waste of pages. If you want to have something about Lita Ford in your magazine, interview her or do an article but don't do a fantasy photo shoot. You are a metal magazine, not **Playboy**.

Beth
Marion, MA

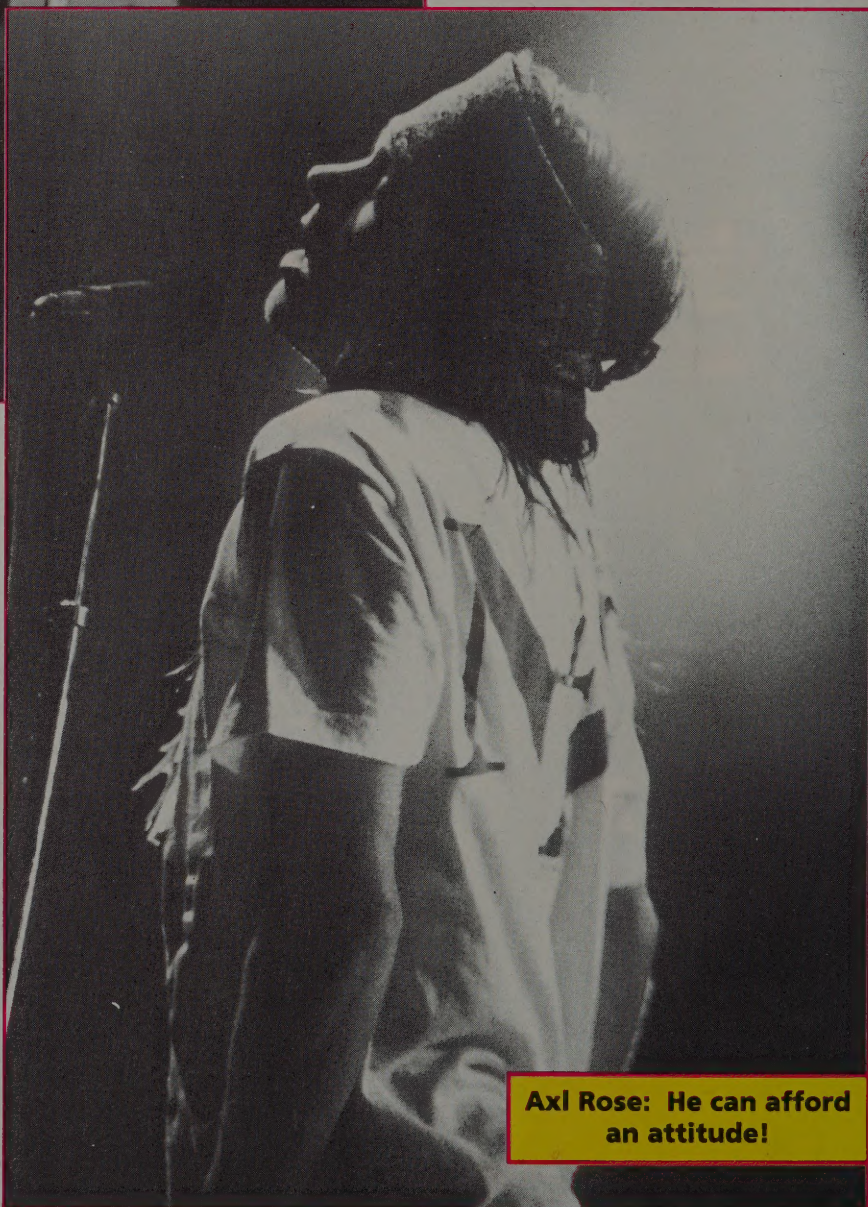
P.S. The fact that I'm a woman does not influence my opinion.

I bought the February 1992 edition of **H.P.** I read the *Born To Be Bas* article. Hey man, in my opinion Skid Row is the best!!! I would like to know who the hell are those people saying that Skid Row has gone too heavy for their own good? I agree with Bas. If it's too heavy for ya, that's too bad. Why go around talking about how heavy a band's music is. Can't you keep it to yourself? Would you like people to criticize anything about you and then have millions of people read it? I think it's quite stupid. Is that all you know how to do is put down

bands' music? At least I give credit to all bands even though I don't dig all of them. They're doing something they want and believe in. And it can be hard on bands at times no matter who they are. I think that stands for something. I think Skids should make their next album even heavier to piss off those critics. But no matter how it turns out, I'm with you guys 100% all the way!!!!

Amy Maria Fink

This is in response to the letter written by Jennifer from Flint, Michigan. You shouldn't stop liking Guns N' Roses just because one member was fired (unless it was Axl Rose, then you'd have a reason to be upset!) Let's get the facts straight!



Axl Rose: He can afford an attitude!

Mr. Big: Too produced?



Axl Rose and "his entourage" are the best band in the world. And speaking of you not wanting to waste your film on "Axl's ugly face," we're sure Axl wouldn't want you to be close enough to him to get a picture of you. If you were a real Guns N' Roses fan, you wouldn't get upset over a little punk like Steven getting fired! Steven, why are you trying to blame the band for your addiction and suing them? We hope you lose the lawsuit. Guns N' Roses is and always will be #1!!!

Craig and Rhonda
Anderson, SC

I love Steven and what they did may be wrong, but what's done is done. Life goes on. Steven has a new band and they probably will make tons of money from all the G N' R fans that still love him. Axl isn't to blame for everything that pisses you off. Everyone knows he's got an attitude and it's just something we have to accept. Axl's personal problems shouldn't stop anyone from listening to Guns N' Roses; he doesn't make the whole band, you know. There are other people in it and you're hurting them too. I wish Izzy and Steven could come back, but I still wear the band shirt proudly, buy their tapes and go to their concerts. For every person like you, there's hundreds that support and defend Axl. The only people that hate him are the ones from Missouri.

Kathleen Victoria

Recently I purchased Mr. Big's new tape **Lean Into It**. I was so excited because they are some of my favorite musicians. I almost fell asleep before the good songs finally started. I found most of the songs on the tape were boring and predictable; they sound way too produced! The same problem occurred with Lynch Mob's **Wicked Sensation**. I've never been so disappointed after buying two new tapes! I felt like it was a waste of time to sit through them both! Don't get me wrong, both have a couple of good songs on them. Mr. Big's got *A Little Too Loose* and *To Be With You*, but what happened to the rest of the tape?

FRED COUNTRY
DW DRUMS • DW PEDALS • DW HARDWARE

Lynch Mob has *Wicked Sensation* and *River Of Love*, but I wouldn't suggest buying them unless you've got so much money that you can buy a tape for one or two good songs. It's sad since they are so much more capable and musically minded. I was expecting more from one of the best guitarists (George Lynch) ever and a singer (Eric Martin) who could sound like the legendary blues vocal king, Steve Marriott, not to mention the better-than-average musicians in these bands. Maybe we'll be able to expect something better the next time around. Until then I have Badlands and Humble Pie tapes to

keep me breathing.

A very disappointed musician in Flint, MI
Cory Kramer (guitarist)

Your readers screwed up BIG TIME!!!! I was reading *Metal's Best '91* (February '92) and saw that Metallica came in second to Guns N' Roses for best live band. I saw both shows and Metallica's was better by far. The Guns show kicked ass but it can't hold a candle to the Metallica show. Metallica's was and always is so intense; they're loud, hard and fast. Your body thrashes and headbangs even if you don't want it to. When I saw G N'R at Nassau Coliseum they went on

two hours late. I paid \$28 to sit in an arena bored for two hours after the opener Skid Row left. Then Guns N' Roses only played for two hours. I paid 25 dollars to see Metallica go on on time and play for a solid three hours. I can't believe people are so loyal to the Guns even when they show a disregard for their fans. The fans put them where they are now. We show G N' R that we respect them by buying their albums and going to their shows, but they don't seem to care. Metallica shows great respect for their fans and know if it wasn't for us, there would be no Metallica. Metallica shows their respect by being on time and giving 100% every night. I also want to point out one more fact that G N' R was on the road for 8 to 9 months before this poll. Metallica was only on the road for a month or two and they took second. That tells ya something, doesn't it???!!!! If this poll was taken after more readers saw Metallica, they'd be the #1 live band.

Metallica and Guns fan,
T.J.
Long Island, NY

Since 1984 I have been collecting pictures and interviews of Ronnie James Dio. In November all of my pictures and interviews were destroyed. I would like to have help obtaining the pictures and interviews from Dio's past. Thank you.

Jennifer Church
11391 Anegada
Cypress, CA 90630

HIT PARADER POLL

In our never-ending quest to make HIT PARADER the ultimate rock and roll magazine, we ask you to take a few minutes and fill out the following questionnaire to help us out. By doing so, not only do you aid us, but you instantly become eligible to win free albums, autographed pictures, special T-shirts and tour jackets of metal's biggest stars.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

FAVORITE BANDS _____

LEAST FAVORITE BANDS _____

FAVORITE ROCK PERSONALITY _____

LEAST FAVORITE ROCK PERSONALITY _____

FAVORITE ALBUM _____

FAVORITE VIDEO _____

FAVORITE GUITARIST _____

FAVORITE VOCALIST _____

FAVORITE BASSIST _____

FAVORITE DRUMMER _____

WHAT OTHER MAGAZINES DO YOU READ? _____

DO YOU PLAY AN INSTRUMENT? IF SO, WHAT KIND? _____

WHAT ARE YOUR FAVORITE HIT PARADER FEATURES? _____

WHAT ARE YOUR LEAST FAVORITE HIT PARADER FEATURES? _____

WHICH HP FEATURES SHOULD WE DROP? _____

DO WE RUN ENOUGH COLOR PHOTOS? _____

SHOULD WE COVER MORE ALTERNATIVE METAL? _____

DO YOU WANT MORE CRITICAL ARTICLES? _____

WHICH HP ARTICLES DO YOU READ FIRST EACH MONTH? _____

PLEASE RETURN THIS QUESTIONNAIRE TO:

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Ronnie James Dio: Hey
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THE INFORMATION CENTER



KIK TRACEE

There's good news on the Bon Jovi front. The band has set off for Vancouver, Canada, with producer Bob Rock, to begin work on their eagerly anticipated new album (The same location and producer that yielded the band's prior two multiplatinum smash-es). According to sources on the scene, the group's attitude is "up" and rarin' to go — a sharp contrast to published reports from earlier in the year that indicated that various band members weren't getting along. Expect the band's new disc by Christmas.

When the heck did Firehouse find the time to complete their latest LP, *Hold Your Fire*? It seemed like this North Carolina-based unit spent the entirety of 1991 on the road supporting their self-titled, platinum debut album, and then they hit the tour trail again last February with Tesla. But according to vocalist C.J. Snare, recording album number two wasn't as hard as it may appear. "We had a few months between tours," he said. "We had done a lot of writing on the road, so making this album was actually easi-

er than recording the first one."

Kik Tracee's vocalist Stephen Shareaux has been answering a lot of ques-

tions lately — especially from those who thought he might end up as the new vocalist in Motley Crue. But while Stephen admits that he was honored to be considered for the job, he's very happy to be staying put. "I've always loved the Crue, and the fact that they were interested in me joining the band has made this one of the biggest events in my life," he said. "But we both mutually agreed that it didn't feel right musically for either of us."

Kiss' Gene Simmons has been very hard on himself in recent days, stating that he didn't hold up his end of the band's load over the last decade. Why? Here's Mr. Simmons to explain: "Fame and everything else, being in movies, having record companies, all that crap, can twist you and change you. It's time to exorcise all that and come clean. I've been searching for a while, but now I've found my balls again."

TIDBITS AND ASIDES: Are Aerosmith making great time in completing their new LP?... Is Poison thinking of foregoing their planned vacation and heading right back into the studio with new guitarist Richie Kotzen?... Is the success of Ugly Kid Joe making some labels reconsider their signing policies?

FIREHOUSE



ON TOUR:

MAY 21 Memphis, TN
 23 Kansas City, KS
 24 Wichita, KS
 25 Oklahoma City, OK
 27 Denver, CO
 29 Salt Lake City, UT
 31 San Francisco, CA

JUNE 1 Reno, NV
 3,4,5 Los Angeles, CA
 7 Phoenix, AZ
 9 Albuquerque, NM
 10 Lubbock, TX



ON TOUR:

JUNE 12 St. Louis, MO
 13 Nashville, TN
 14 Charlotte, NC
 16 Washington, DC
 17 Boston, MA
 19 Meadowlands, NJ
 20 Jones Beach, LI
 23 Dayton, OH
 24 Indianapolis, IN
 26 Detroit, MI
 27 Alpine Valley, WI
 28 Chicago, IL

ROLL THE BONES

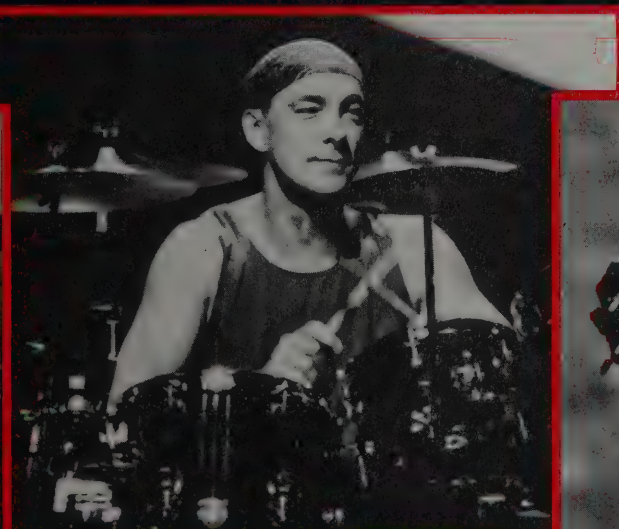
RUSH

I N C L U D E S

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 Rupert Hine and **RUSH.**

Management by Ray Danniels,
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ROOTS

BY MIKE
STEINBERG

Each issue, **HIT Parader** travels back in time with rock and roll stars to learn about their formative years. This month's time travelers are metal's latest sensations, Nirvana.

Nirvana burst upon the rock scene full-blown late last year with their album **Nevermind**. Who were these guys? What exactly were they doing? Those were questions heard over and over

They've kept their press contact to a minimum and have refused to cash in on their instant fame by starting an arena-sized tour. They've stayed true to the quirky, slightly offbeat sense of reality that's been at the foundation of their musical and personal lives from the very beginning.

The roots of Nirvana stretch back to when Cobain, a native of tiny Aberdeen, Washington, met Novoselic at the Grays Harbor Institute of Northwest Crafts. There, both were practicing a somewhat unusual artistic passion—Cobain was painting wildlife scenes on saw blades, Novoselic was gluing seashells on burlap. Naturally, the two were drawn to each other.

"We became friends pretty quickly," Novoselic said. "I remember asking him what his thoughts were on a macaroni mobile piece I was working on. He suggested I glue glitter on it. That really made it."

of drummers, the pair put together the first version of Nirvana, which was soon packing clubs throughout Washington with its eclectic, heavy sound. Eventually, their acclaim won the attention of Seattle's notorious Sub Pop Records, the original label that brought us Soundgarden. Sub Pop financed Nirvana's first single, *Love Buzz*, and when the response to that song proved strong enough, signed the band to record their debut LP, **Bleach**.

"Things happened in a very surprising way for us," Cobain admitted. "We were amazed that we were actually putting out records. We never really gave that too much thought. We were more interested in just getting on stage and making sure the energy was there. Usually we're out of tune and we use too much feedback."

Almost immediately, the release of **Bleach** told those in-the-know that Nirvana was on their way to bigger and



again whenever metal fans got together. Only a few knew the history of this enigmatic Seattle-based trio comprised of vocalist/guitarist Kurt Cobain, bassist Chris Novoselic and drummer Dave Grohl. But now, with **Nevermind** having attained the Number One slot in the sales charts (selling close to three million copies in the process), everyone wants to know everything about Nirvana.

For their part, the band members have kept a very low profile during their sudden, and unexpected, rise to fame.

Nirvana: "Things happened in a very surprising way for us." better things.

While such Seattle rockers as Pearl Jam, Alice In Chains and Soundgarden partially hid Nirvana's initial success, the buzz created by the debut disc was enough for a major label to step in and sign the band. The rest, as they say, is history.

As they hung out at the crafts institute, both Cobain and Novoselic discovered that they shared a similar passion for rock and roll. Their tastes ran the gamut from the savage energy of vintage punk to the instantly accessible riffs of bubblegum pop. They decided to cast aside their burgeoning art careers and move to nearby Tacoma where they planned to start a rock and roll band that would reflect their wide-ranging tastes. Working with a seemingly endless array

"We're just some guys playing music," Cobain said. "Being on a major label really didn't have any effect on us, except that it allowed us to take a little more time on the songs. We felt the pressure to stay underground, but I hope we can influence the mainstream."

"OPINIONS ARE LIKE F-HOLES..."

Paul Gilbert of Mr. Big

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High Stylin'

BY JODI SUMMERS

Your Favorite Headbangers Speak Out!

Some people have always been singing—lullabies with their mom, operettas in the shower. But for others, the realization that they can sing is a revelation. In search of interesting reading, we asked some of rock's most noted vocalists, *When did you realize you had a voice?*

When I was in fifth grade I was singing in the choir at this military school. When I got my first album, I jumped up and down on the bed singing Beatles songs. I wanted to be like Ringo Starr, I wanted to be a drummer, but I always sang. I realized playing an instrument is too much work, you have to buy too much shit. Plus, if you sit in the back of the band you don't get no pussy. If you're the singer, you're up front; that satisfied my ego.

Jack Russell
Great White

I listened to Marvin Gaye, The Temptations, I liked that kind of stuff more than rock and roll when I was a little kid. I'd sing around the house. When I was 15, something hit me out of the blue, it was "what am I going to do with my life? Am I going to be a gas station attendant?" The only thing I loved was music, that was it. I was driven, that was my dream I wanted to get a record contract. So I decided I was going to give it 150 percent.

Derek
Babylon A.D.

Nobody ever told me to shut up, so I kept on singing. I've always been singing. Fifth grade is probably the first time I sang in front of anybody. I just love to sing, I loved to sing along with records. It's a part of me, I couldn't imagine doing anything else but music.

Mark Slaughter
Slaughter

I spent 9 months of the year with a stuffed nose, because I have allergies. I'm allergic to summer, spring, fall and girls. But I learned I had a voice in the shower; I sing great in the shower. When I get out, that's my problem. The shower can make anyone sound good. I took that shower like two days ago. No, it had to be puberty because you take a bath when you're a kid, but then when you think you're becoming a man you take a shower like your dad.

Gary Cherone
Extreme

I've been singing off and on since I was seventeen. I'd sing to new wave albums. Then I heard Motley Crue and I fully wanted to be a

singer in a band. When I was 19 they were auditioning singers for this band and I wanted to audition and be the new guy. I did my first rehearsal and everybody there was like "You're like twenty times better than the other guy," and he'd been singing for a year and played several shows. So that made me happy, even though it was on a real small level.

Stevie Rachelle
Tuff

Five or six years ago, a friend of mine that lived down the street from me was jamming on his guitar, and I was just getting off, listening to him playing, and singing. I started singing with him. Next thing I know he says, "Hey man, you're singing pretty good. Scream through this paper towel holder."

Anthony Corder
Tora Tora

I don't know if I realized I could sing. I've always liked to sing, I've always wanted to sing. It's not believing you can sing as much as it is people telling you they like your voice. Then they allow you to feel secure and sing. That's what happened to me, I was singing lead behind the drums for 10 years in bars. Then I decided I wanted to go out in front and sing the stuff I was writing because I didn't like the way the other singer in the band was doing my songs. So I made the move and hoped for the best. A few bands later, a few months of living nine guys in a two bedroom apartment later, things happened for us.

Jani Lane
Warrant

I still haven't realized it. It wasn't like I sat down and said, "I want to be a singer in a band." It was a fluke. My long hair was the only reason I started singing in a band in the first place. There was a guy, he was the new kid in school. He had real long cool hair, and he came up to me and said, "Hey man, you want to sing for a band?" And I go "Why?" And he goes, "Well, you've got the longest hair here." It sounded like fun, so I did it. I learned some Aerosmith songs, some UFO songs, Led Zeppelin songs and we just jammed. It sounded cool.

Vince Neil
ex-Motley Crue

I was a drummer my whole life, but I was always singing in my old band. As I now call him, Bruno "The Idolmaker" Ravel, he's the one who convinced me to come out from behind the drums and be "The Guy." So I gave it a shot. I was never into being a singer, but I loved the band and I loved the songs, so I sang them in front of people. It worked, I'm real happy, I'd never go back.

Ted Poley
Danger Danger

I still think of myself more as a guitarist than a vocalist.

Lita Ford

I've always sang, at least since I was nine years old. I sang in the church choir, the school choir, in my room to records. When I was 18 I sang in front of a rock crowd. That was in my grandmother's living room. My grandmother took off for the summer and she let me stay in her house. I had some friends who were in a band and they needed a place to rehearse so I volunteered my grandmother's front room. They brought over their stuff, and they'd rehearse, and I'd sit and watch them every day. Then their singer came down with mononucleosis and went into the hospital for six months, and they didn't have a singer. The guitar player asked me if I'd sing because he'd heard me singing around the house before, that was the first time I really picked up a microphone. Boy, that was an experience! All of a sudden you've got this thing that can amplify your voice ten times. It was great.

Geoff Tate
Queensryche

Lita Ford: More a guitarist than vocalist.



PARTICIPATE IN The Ritual

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CAUGHT IN THE ACT

BY ROB
ANDREWS

OZZY OSBOURNE

"He's very hard to deal with right before a show," his wife/manager, Sharon confided. "He always pours everything he has into each show, and that takes a great deal of mental preparation. At times in the past, especially when he was drinking, I don't know how he did it every night, but on this tour, he's done an amazing job."

An amazing job indeed! Considering that Osbourne's **Theatre Of Madness** road excursion was delayed for some six weeks late last year when Ozzy broke his foot during a show in Chicago, the mere fact that he's returned to the stage so quickly is cause for celebration. But the scope of the live show, complete with incredible theatrical effects and state-of-the-art sound and lights, has made this one of Ozzy's most successful and satisfying

effort), with classic songs from throughout his historic career, the band put on a show that had the packed house on their feet from the opening note.

Such all-time favorites as *Mr. Crowley* and *Crazy Train* drew the predictable frenzied response, but somewhat surprisingly, it was the new songs, including *Mama, I'm Coming Home* and *I Don't Want To Change The World* that garnered the biggest ovations. While Osbourne was, as always, the master of mayhem, it was guitarist Wylde who stole the show. With his blond locks flying, and his fingers moving at the speed of light, the young New Jersey native wowed the crowd with his instrumental dexterity. Even Ozzy singled Wylde out for special attention both during and after the



PHOTO: ANNAMARIA DISANTO

Ozzy and Zakk Wylde: "Zakk ranks up there with any guitarist I've ever worked with."

Ozzy Osbourne was nervous. After more than 20 years of stalking concert stages around the world, he couldn't hide the fact that some 20 minutes before showtime he still had butterflies in his stomach. "That never stops," he said. "But it tells you that you're ready." Pacing back and forth like a caged animal (and occasionally showing the slightest signs of a limp from his recent broken foot), Osbourne appeared to be little more than a package of jangled nerves, but as the concert neared, an almost glazed look appeared in his eyes. John Osbourne, 43 year-old businessman, husband, father and musician had transformed into Ozzy Osbourne, rock star.

road jaunts ever.

"This tour has been good— except for breaking my foot," Osbourne said. "I was broken hearted when that happened. I knew there were fans who were waiting to see me— and I was looking forward to seeing them too. But now we'll all be able to get together— even if it is a few weeks later than we may have planned."

Amid a flurry of lighting and special-effects, Ozzy took the stage along with bandmates Zakk Wylde (guitar), Michael Inez (bass) and Randy Castillo (drums). Mixing material from Osbourne's current album **No More Tears** (which recently became his eighth consecutive platinum solo

show.

"I've worked with some great guitarists during my career," Ozzy said, "But Zakk ranks up there with any of them. I'm particularly aware of that because we noted the tenth anniversary of Randy Rhoads' death during this tour in March. That could have been intimidating for some guitarists— especially since we played a special memorial show in Los Angeles on that date. But Zakk handled it beautifully— he was a fan of Randy's too. I must say that just about everything involved with this tour has gone very well once I got over my injury. Being on the road straight and sober has made it a very memorable experience."

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PICK HIT

BY JODI SUMMERS

guys.

Talking with Andy, you realize why he's been spared from toxic destruction. Certainly his long term heroin abuse marked him for an overdose. But he claims that good karma, and clean needles spared him.

"Put it this way," Andy observes. "I have instant karma. If I was going to die, I would have. Really, I don't do too many bad things. I am the down and out model citizen."

Andy's musical proficiency predates his drug use. He was turned onto guitar as a toddler, by his dad, a gypsy, who left Andy's life before he was a teen. Andy split from the rest of his family at 13, when he moved from his home in

At intermittent periods throughout his drug phases, Andy tried to clean up, but rock kept getting in the way. His best dry period was interrupted by tragedy. Hanoi Rocks was touring the States with unprecedented success. Andy was clean... until Hanoi Rocks' drummer Razzle Dingley made the unfortunate decision to go out for a cruise with Vince Neil the night of Vince's infamous car crash.

"When I found out about Razzle, I went straight back on heroin," reveals Andy. "I missed his funeral, because I was so strung out I went to the wrong place."

That was eight years ago. Time and the loss of so many friends made heroin old.



SHOOTING GALLERY

**Former Hanoi Rocks
Guitarist Andy McCoy
Leads New Group
Into Action.**

"I'm fortunate to be alive, so many of my friends have died," confesses Andy McCoy, founding member of Shooting Gallery. He fingers a variety of riffs on his flamenco guitar as we talk of fallen rock idols. Names of deceased rockers like New York Dolls guitarist Johnny Thunders, the Dead Boys' Stiv Bators, and Andy's former drummer, Razzle Dingley, somberly spot the conversation. Live fast, die young, leave a beautiful corpse. That was the motto of these

Helsinki, Finland, to London to play music.

A natural on guitar, Andy existed playing flamenco in night clubs and acoustic sets at local hotels. Rock was entertainment, it got him drugs and chicks. "I've been spoiled and pampered since I started making a living off of the guitar," he mentions.

Somewhere in the midst of star-like indulgence, Andy was turned on to methadone. That led to heroin — he was an addict when he formed his first big band, Hanoi Rocks.

"When we really started moving, I had a serious problem. I wasn't the only bandmember into it, but I was the most open about it. If I needed to have a fix at the studio, I would have done it in front of everyone with total disregard — like 'It ain't your problem, I'm doing it to myself!'"

Andy quit cold turkey three years ago after making his solo album **Too Much Ain't Enough**. Ironically, the **Shooting Gallery** album is the first record he's made toxin free.

"The music really flows on this record," he states.

Still, the assistance of fellow Shooting Gallery members, vocalist Billy G. Bang, bassist Dave Tregunna, and drummer Paul Garisto give the group's self-titled debut a unique punch, blending '80s Eurotrash decadence, with '90s L.A. dedication. The result is an interesting mixture of here and there — wild rock permeated with bits of rap and feedback with a touch of classical music thrown in for good measure.

Shooting Gallery, the very name belays Andy McCoy's years in the back alleys of Europe and the gut wrenching freshness of a piercing new sound.

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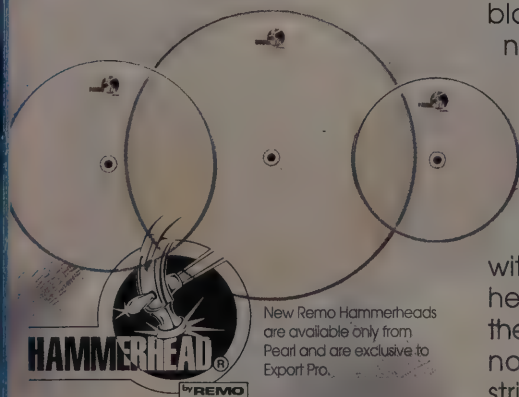
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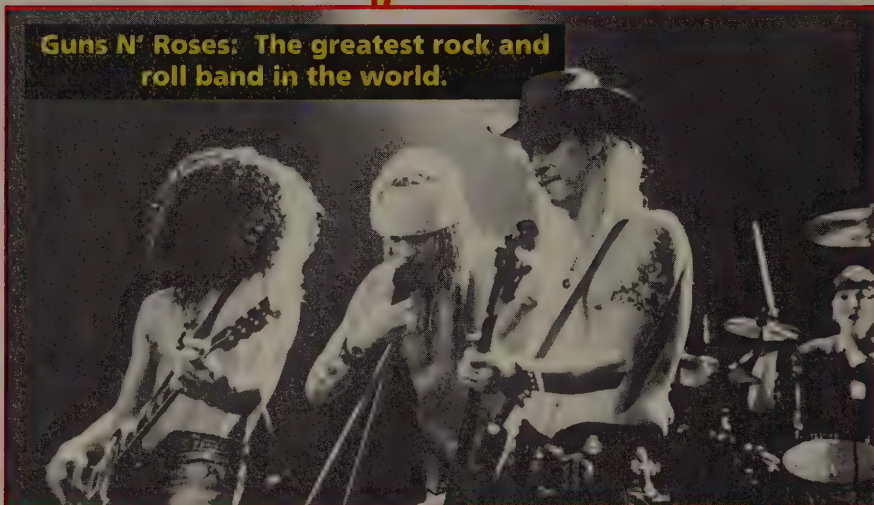
See the new Export Pro Series at your local authorized Pearl dealer or write for the 1992 catalog to: Pearl Corporation, Export Catalog Request, 549 Metroplex Dr., Nashville, TN 37211. Please enclose \$3 shipping/handling.

HEAVY METAL HAPPENINGS

album," Lynch said. "I wouldn't be surprised by that."

Poison's Bret Michaels has recently been calling up folks to make sure they know that the band is NOT breaking up. While it's true that guitarist C.C. DeVille is history, the group is planning to begin work on their new album soon. "It really sucks that things could not be worked out between us, we had a lot of good years together," Michaels said. "Right now Poison can only look ahead for a new guitarist, preferably an unknown who's got his head on right. I can tell all our fans to look for one hell of an album on January 1, 1993."

Guns N' Roses: The greatest rock and roll band in the world.



Cinderella have returned to the recording studio to begin work on their next album—with new drummer Kevin Valentine, who replaces the recently departed Fred Coury. It was well known that Coury was unhappy with his role within Cinderella for a number of years, though the split was termed "amicable" by all involved. Look for a new Cinderella album by fall, and Coury to pop up in a new band (he already has something special in the works) even earlier than that.

Lynch Mob main man George Lynch is putting the finishing touches on a solo album that will hit the stands in the near future. Perhaps most surprising about the still-untitled solo effort is that the guest vocalist on one of the tracks is none other than Don Dokken. Just a few years ago, the alleged feud between George and Don within Dokken caused that platinum-coated band to break apart. It seems that time does indeed heal all wounds. "I think we may even try to do another Dokken

20 HIT PARADER

Ted Nugent is still the Motor City Madman. For those who feared the Nuge would turn into a wimp due to his successful run in Damn Yankees, here's a story to warm your hearts: It seems that a few months back, Nugent killed three deer with his trusty bow and arrow, then provided over 200 pounds of uncooked venison to the starving citizens of Detroit. As always, Terrible Ted had a nice little catch phrase for his civic goodwill—"I kill it, you grill it."

Ted Nugent: Still the Motor City Madman.



Guns N' Roses, who have unquestionably proven to be the greatest rock and roll band in the world during their latest tour, are considering a number of tour options for the summer. Evidently promoters from around the world have handed in bids for the group's services, and at



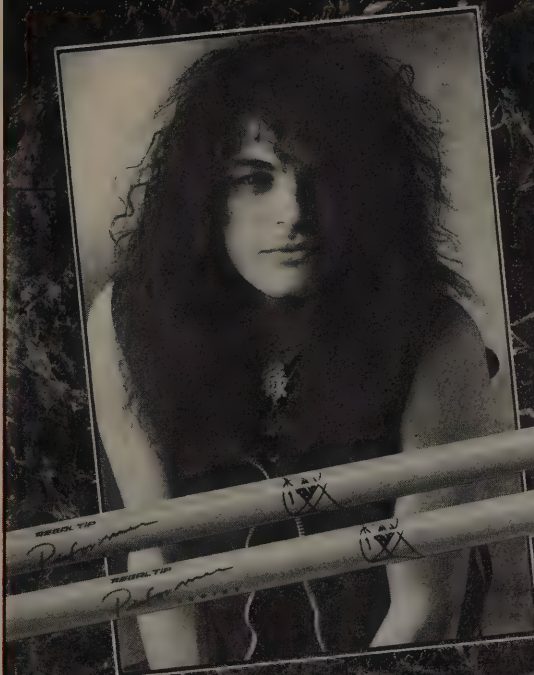
Robin McAuley & Michael Schenker: Hitting the road without their amps.

the moment, the boys are considering exactly what they want to do with their free time in the months ahead.

Michael Schenker has long held the reputation as one of metal's most gifted electric guitarists. During his stints with the Scorpions, UFO and MSG, he won over a legion of supporters who believe his style and technique on his customized "Flying V" is beyond compare. Well, Schenker, along with long-time vocalist Robin McAuley, are checking out some new territory these days as they hit the road performing an entirely acoustic show. "There's a quality to performing acoustically that you can't get during an electric performance," Schenker said. "It's more personal, and the distance between soul and instrument is much purer."

Who says rock stars can't be a little extravagant? Even Anthrax's down-to-earth drummer Charlie Benante recently admitted that he spent \$15,000 on a stereo system for his

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new Nissan Pathfinder. Charlie reasons that when he's driving around his native New York, he needs the powerful system to not only overcome the city's noise, but to compete with other drivers who are blasting their own sound systems. "A lot of people are cruising around at night. It's funny how they'll sometimes pull up alongside you with their windows down, blasting their radios, and it sounds horrible! They try to play it loud, but all they get is distortion."

L.A. Guns are back on the road,

Motley Crue fans are still reeling from the unexpected departure of

vocalist Vince Neil last February. Since that time it's become apparent that some major-league resentment existed between the band and Neil prior to his firing. Bassist Nikki Sixx went so far as to state, "I hope there won't be any lingering bad feelings, but in this business, who knows?" So far Neil has kept a low profile, evidently licking his wounds. But those in the know say that he's far from finished with rock and roll, and may decide to put a new band together in the near future.



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Jimmy Page and David Coverdale have finally put the finishing touches on their mysterious new album. We say "mysterious" because few have heard the still-untitled disc, and apparently nobody knows what other musicians performed on the album. Still, those who have been lucky enough to hear it claim it is the expected cross between Led Zeppelin and Whitesnake, with a few surprises thrown in. Expect the album to be released late in the summer.

David Coverdale: Putting the finishing touches on his new LP with Jimmy Page.

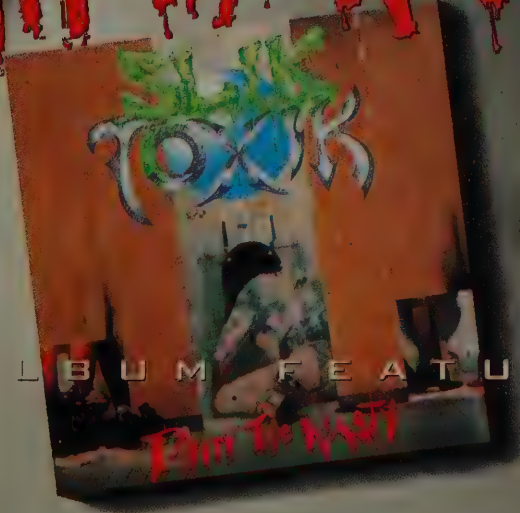


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ASPHALT BALLET <small>(VIRGIN)</small> 430-983	CINDERELLA Heartbreak Station <small>(MERCURY)</small> 423-426	L.A. GUNS Hollywood Vampires <small>(POLYDOR)</small> 424-697	BADLANDS VOODOO HIGHWAY <small>(TITAN/UMATLANTIC)</small> 422-246	ANTHRAX Attack Of The Killer B's <small>(ISLAND)</small> 424-119			

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MANIA



FLOTSAM/JETSAM 407-072 When The Storm Comes Down [SEA]	SKID ROW 422-220 Slave To The Grind [ATLANTIC]	VAN HALEN 420-273 For Unlawful Carnal Knowledge [WARNER BROS.]	FIREHOUSE 414-318 [EPIC]	EXTREME 409-003 Pornograffitti [A&M]	JUDAS PRIEST 412-817 Stained Class [COLUMBIA]	THE LYNCH MOB 412-577 Wicked Sensation [ELEKTRA]	IRON MAIDEN 411-835 No Prayer For The Dying [EPIC]	BLACK SABBATH 411-470 Tyr [I.R.S.]	ANTHRAX 411-108 Persistence Of Time [ISLAND]	AC/DC 410-662 The Razor's Edge [AT&T]	RATT 410-456 Detonator [ATLANTIC]	PANTERA 410-332 Cowboys From Hell [AT&T]	SCORPIONS 423-590 Best Of Rockers 'N' Ballads [MERCURY]	KING DIAMOND 413-906 The Eye [ROADRACERS]	TRIXTER 410-266 [MECHANIC]	DEATH 408-997 Spiritual Healing [COMBAT/RELATIVITY]	SUICIDAL TENDENCIES 409-714 Lights...Camera...Revolution [EPIC]	SCATTERBRAIN 408-351 Here Comes Trouble [IN EFFECT]	THE RIVERDOGS 408-161 [EPIC]	STEVE VAI 408-104 Passion & Warfare [RELATIVITY]	ELECTRIC BOYS 407-783 Funk-O-Metal Carpet Ride [AT&T]	DIO 407-114 Lock Up The Wolves [NEPHEW]	WINGER 406-678 [ATLANTIC]	BRUCE DICKINSON 406-629 Tattooed Millionaire [COLUMBIA]	MELIAH RAGE 406-371 Solitary Solitude [EPIC]	BON JOVI 423-384 New Jersey [MERCURY]	AC/DC 305-045 Back In Black [ATLANTIC]	VICIOUS RUMORS 405-860 [ATLANTIC]	LOVE/HATE 405-324 Black Out In The Red Room [BLUSH]	FAITH NO MORE 405-183 Introduce Yourself [BLUSH]	KILLER DWARFS 404-921 Dirty Weapons [EPIC]	SANCTUARY 404-913 Into The Mirror Black [EPIC]	BLUE OYSTER CULT 404-871 Curse Of Evil: The Metal Years [COLUMBIA]	SAVATAGE 404-855 Gutter Ballet [ATLANTIC]	PRONG 404-699 BEG TO DIFFER [EPIC]	VOIVOD 402-982 Nothingface [MECHANIC]	BILLY SHEEHAN 402-008 The Talas Years [RELATIVITY]	CRIMSON GLORY 401-935 Transcendence [SEA]	FASTER PUSSYCAT 401-786 We're Me When It's Over [ELEKTRA]	ALICE IN CHAINS 414-292 Facelift [COLUMBIA]	VOIVOD 402-982 Nothingface [MECHANIC]	BILLY SHEEHAN 402-008 The Talas Years [RELATIVITY]	KING'S X 413-039 Faith Hope Love [ATLANTIC/MEGAFORCE WW]	OVERKILL 401-307 Years Of Decay [MEGAFORCE WW]	OZZY OSBOURNE 401-265 Just Say Ozzy [C&B ASSOCIATED]	JOE SATRIANI 400-655 Flying In A Blue Dream [RELATIVITY]	KING DIAMOND 400-283 Conspiracy [ROADRACERS]	VAIN 389-742 No Respect [ISLAND]	BRITNY FOX 388-421 Boys In Heat [COLUMBIA]	STEVE VAI 388-256 Flexible [COMBAT/RELATIVITY]	JOE SATRIANI 387-985 Not Of This Earth [RELATIVITY]	JOE SATRIANI 387-969 Surfing With The Alien [RELATIVITY]	FAITH NO MORE 387-399 The Real Thing [REFRESH/ELKS]	KING'S X 387-019 Gretchen Goes To Nebraska [MEGAFORCE WW]	BANG TANGO 386-300 Psycho Cafe [MECHANIC]	KREATOR 386-219 Extreme Aggression [EPIC]	TESTAMENT 386-102 Practice What You Preach [MEGAFORCE WW]	WARRANT 411-389 Cherry Pie [COLUMBIA]	SLEEZE BEEZ 407-627 Screwed, Bleed & Tattooed [ATLANTIC]	ACE FREHLEY 401-299 Trouble Walkin' [ALBANY]	TESTAMENT 412-973 Souls Of Black [ATLANTIC/MEGAFORCE]	TANGIER 386-011 Four Winds [AT&T]	BADLANDS 384-388 [ATLANTIC]	DANGER DANGER 383-398 [MAGNOLIA]	BLACK SABBATH 383-109 Headless Cross [I.R.S.]	DANGEROUS TOYS 382-903 [COLUMBIA]	WHITE LION 382-820 Big Game [ATLANTIC]	MR. BIG 382-812 [ATLANTIC]	ALICE COOPER 382-366 Trash [EPIC]	EXTREME 382-242 [A&M]	WARRANT 379-644 Dirty Rotten Filthy Stinking Rich [COLUMBIA]	SKID ROW 379-602 [ATLANTIC]	METAL CHURCH 378-166 Blessing In Disguise [ELEKTRA]	BEST OF VANDEMBERG 377-838 [AT&T]	DOKKEN 376-228 Based From East [ELEKTRA]	KIX 375-832 Blow My Fuse [ATLANTIC]	RATT 375-071 Reach For The Sky [ATLANTIC]	SUICIDAL TENDENCIES 374-710 How Will I Laugh Tomorrow When I Can't Even Smile Today [EPIC]	WINGER 374-652 [ATLANTIC]	JUDAS PRIEST 411-116 Painkiller [COLUMBIA]	ANNIHILATOR 400-275 Alice In Hell [ROADRACERS]	MÖTLEY CRÜE 387-944 Dr. Feelgood [ELEKTRA]	ANTHRAX 374-264 State Of Euphoria [MEGAFORCE WW]	OZZY OSBOURNE 373-308 No Rest For The Wicked [EPIC]	TESTAMENT 373-175 The New Order [ALBANY]	METALLICA 1372-805 And Justice For All [ELEKTRA]	ANTHRAX 369-686 Spreading The Disease [MEGAFORCE WW]	METALLICA 363-812 Kill 'Em All [ELEKTRA]	DOKKEN 363-457 Back For The Attack [ELEKTRA]	METALLICA 361-196 The \$5.98 EP - Garage Days Re-revisited [ELEKTRA]	MÖTLEY CRÜE 355-990 Girls, Girls, Girls [ELEKTRA]	ANTHRAX 355-842 Among The Living [MEGAFORCE WW]	OZZY OSBOURNE 355-636 Randy Rhoads Tribute [C&B ASSOCIATED]	AC/DC 345-371 Who Made Who [ATLANTIC]	METALLICA 344-366 Master Of Puppets [ELEKTRA]	DOKKEN 340-661 Under Lock And Key [ELEKTRA]	OZZY OSBOURNE 335-844 Ultimate Sin [C&B ASSOCIATED]	RATT 325-738 Out Of The Cellar [ATLANTIC]	MÖTLEY CRÜE 324-749 Too Fast For Love [ELEKTRA]	MÖTLEY CRÜE 323-444 Shout At The Devil [ELEKTRA]	DIO 320-853 Holy Diver [WARNER BROS.]	OZZY OSBOURNE 309-120 Blizzard Of Ozz [JET]	BLACK SABBATH 303-776 Heaven And Hell [WARNER BROS.]	METALLICA 405-217 Ride The Lightning [ELEKTRA]
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SLAUGHTER

Mark Slaughter stood shivering in the cool California night staring at his Dream Machine. He slowly walked over and lovingly caressed the hood of the vintage Avanti sportscar that even Mr. Slaughter would admit takes up a bit too much of his time. "I picked this car up while we were on the road last year," he said as he popped open the door. "This guy was selling it for \$11,000. I couldn't believe it. In L.A. a car like this goes for three or four times that much. It was in great condition too. All I did was work on the interior and install a new stereo."

system is really important to me, and having one in my car is just as important as having it at home. But I've got to admit that our album isn't the only thing I listen to. I'll listen to anyone who's got a good voice, from Whitney Houston to a lot of pop guys. I don't care. But I've got to admit that our album sounds really good on my system."

It seems like a lot of fans are enjoying the sounds of **The Wild Life** on their stereo systems right along with Mark. The record has already sold more than a million copies, and is well on its way to breaking the sales barrier of 2.3 million copies established by the band's debut disc, **Stick It To Ya**. Mark, along with bandmates Dana Strum (bass), Blas Elias (drums) and Tim Kelly (guitar) have taken a giant leap forward this time around, breaking any preconceived notions of what Slaughter is—or isn't. The

TURNING UP THE HEAT

"I'd like to feel that we can headline at some point during this tour."

BY ANDY SECHER

As if to prove his point, Slaughter popped into the driver's seat and turned on his stereo system. Suddenly the sounds of Slaughter's latest album, **The Wild Life**, filled the air. The car's interior vibrated like a giant boom box, shakin' and quakin' as the killer riffs of the album emanated from the vehicle's speakers. Sitting inside, surrounded by the sound, Slaughter couldn't help but laugh with glee.

"It sounds just like I'm back in the studio," he said. "Having a great sound

slick ballads are still there, and the high-energy rockers have more power than ever. But unlike on their debut disc, Slaughter seems determined here to create their own unique identity.

"It's true that we got lumped together with a lot of the MTV bands," Strum said. "But this time I don't think that will happen. The music, especially on songs like *Times They Change* are very different than anything on the first album. We think the fans will still love it, but it is different. That was one of our goals this time."

Certainly the success of their initial effort has given the members of Slaughter the financial means to try just about anything their hearts desire. Make no mistake



Slaughter (l to r): Tim Kelly, Mark Slaughter, Dana Strum, Blas Elias.

PHOTO: GLEN LAFERMAN

PHOTO: ANNAMARIA DISANTO

**MARK
&
DANA**



HIT PARADER

about it, this is one very smart and savvy group of rock and rollers. While many platinum bands spend hundreds of thousands of dollars recording new albums (often spending for the mere ego rush of saying "we spent more than they did"), Slaughter has kept their expenses to a bare minimum, utilizing Strum as producer (instead of some big-name, costly, knob twister), and recording in an out-of-the-way studio. Thus, the profits roll in almost immediately.

"We had broken even on this album even before it came out," Strum said. "The advance orders alone covered our recording expenses. That's the way we like to work. Our first album cost us about \$60,000 to do—which is incredibly cheap in this business. **The Wild Life** cost a little more—but not that much more. We can't understand the groups who spend so much on recording, and then have to go on the road just to make enough money to break even. When you total in all our expenses, recording, touring and promotion, we break even long before we even go on the road."

Such economic austerity has made Slaughter the envy of many other bands. Even the new president of the band's label, Charles Koppelman (the head of SBK Records, which recently took control of Slaughter's label, Chrysalis) has marveled at the way the band functions on both a musical and financial level. Strum revealed how Koppelman reacted when he first

heard **The Wild Life**.

"He was very excited about the music—and about how much it cost us to produce," he said. "He listened to the record then said, 'I knew I had made a good deal with this label.' That made us feel great. I don't think he really knew that much about Slaughter before—but he certainly does now."

With a more powerful record label now behind them, Slaughter are understandably excited about what the future might hold. At the moment, they're weighing a number of tour options, including "guest star" billing on a number of big arena packages, as well as the concept of going out on their own as headliners. In these difficult economic times, it's a tough decision for the band to make.

"There are benefits to both," Slaughter said. "We could go out with a big headliner as 'special guests' and not have the main responsibility. Yet, on the other hand, we did headline some shows at the end of the last tour, and we liked it. Now that we have two album's worth of material, that is a serious consideration. I'd like to feel that we will headline at some point during this tour. The only question we have is when."

PHOTO: SHAUN CLARK

"The new material was written to be played live."



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Pictured left to right: Ben Shepherd, Kim Thayil, and Chris Cornell

SOUNDGARDEN

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Last February, the shocking words spread throughout the rock world—Vince Neil and Motley Crue had parted ways. For a few weeks fans wondered if Vince had left the band he had professed so much devotion towards, or if he had been pushed out. Stories filtered out indicating that his fascination with auto racing, and his inability to totally abstain from drinking had forced the hand of the other band members—Nikki Sixx, Tommy Lee and Mick Mars. Ironically, only weeks before his dismissal, *Hit Parader* had sat down with Vince for a long heart-to-heart conversation. Little did we know, those were to be his last words as a member of Motley Crue.

Hit Parader: Would you agree with the assessment that you have improved markedly as a singer over the years?

Vince Neil: I don't know if that's really true with me. I know that on some of our latest recordings, the reason I sound better is our producer, Bob Rock. He gets me to try things and do things I probably wouldn't have done on my own, and that makes me a better singer. The guys in the band also push me by saying, "C'mon dude, you can

other in check.

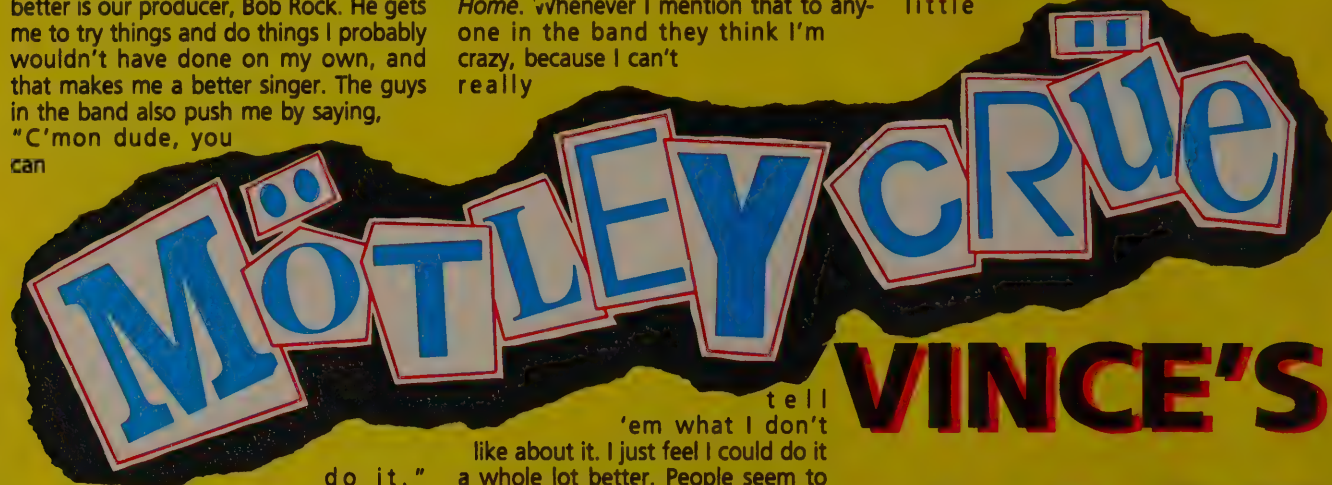
HP: If you could re-do one song you've recorded what would it be?

VN: The one song I'd really like to change, believe it or not is *Home Sweet Home*. Whenever I mention that to anyone in the band they think I'm crazy, because I can't really

too tough on me!

HP: So does playing rock and roll with the band still mean as much to you as it once did?

VN: Yeah, but it's a little



do it." Confidence is the most important thing anyone can have, and I've got more of that in my voice now. As an example, when we recorded *Anarchy In The U.K.* that's my scratch vocal on it! I've never done that before.

HP: Vince, you mention using a "scratch," first-take vocal, but would you do that on an "official" new Motley album?

VN: Oh yeah. If it was the first single

tell 'em what I don't like about it. I just feel I could do it a whole lot better. People seem to react to the song the way we want it, but I hear the flaws. It's like Mick Jagger isn't the best vocalist in the world, but he gets across the right attitude. I think that's probably true for me too.

WORDS?

Fired Vocalist Offers Touching Insight Into His Dismissal

BY ROB ANDREWS

from the next album, I'd still do it the same way if the results were there. I heard my vocals on that song, as the whole band did and we all went, "Hell, yeah!"

HP: How does a typical Motley Crue song get written?

VN: Usually Nikki will have most of it worked out, and he'll come to me with the lyrics and then we'll snip a little here and change a word there—just to make sure they fit the melody line. The only time that we had a problem was with the song *Slice Of Your Pie* which at that time was called *Slice Of Your Life*. It was about some night stalker kind of guy who went around killing people, and the rest of the guys in the band were goin' "I don't know about this..." We went "C'mon Nikki, this doesn't work." So he went back and came back with *Slice Of Your Pie*. We all keep each

HP: Are there young bands that you're listening to and admiring these days?

VN: Sebastian from Skid Row is really great. There are a lot of good young singers out there. Jeff Keith from Tesla is amazing too. They opened up for us on part of the *Dr. Feelgood* tour, and he was great to listen to. But there are a lot of good older guys too, like Paul Rodgers and Ronnie James Dio, who were the guys I listened to and admired when I was growing up.

HP: What else would you want to do in the rock biz? Does producing turn you on?

VN: I don't really like the recording studio, so producing isn't that interesting to me. What I might be interested in doing is getting into video production some day. I'd like to direct a video—but I'd never do it with Motley Crue. They'd be

different these days. It's great to have a family, both Nikki and I know that. His little son is already after my daughter! Like father like son (laughs). But we have grown up. We're trying to stay away from all those vices that might have gotten the better of us at times in the past—and we're succeeding. I think we're more into the music than we've ever been. To be honest, I don't know what I'd do if it wasn't for Motley Crue. I want to always look to my left and see Nikki and to my right and see Mick, and then turn around and see T-bone. I have a great family at home, but those guys are like family to me too:

For an interview with the new Motley Crue singer former Scream singer John Corabi, turn to page 64.

VINCE NEIL



HIT PARADER

CORROSION OF CONFORMITY

BREAKING THE RULES

Controversial Rockers Make Fans Go Blind.

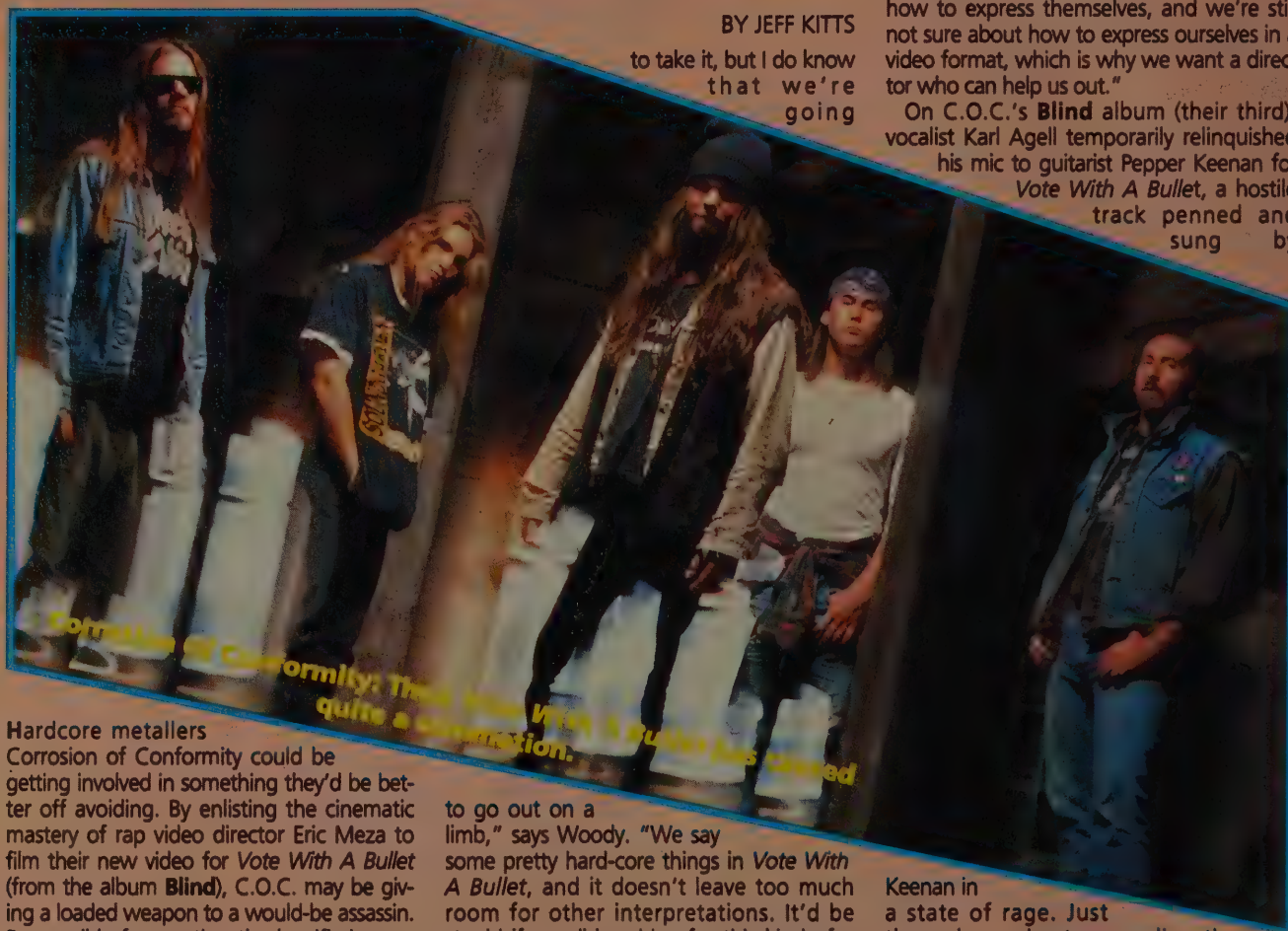
BY JEFF KITTS

to take it, but I do know
that we're
going

into metallic territory, C.O.C. may be able to produce a clip with a somewhat different flavor from the standard "Headbangers Ball" fare.

"I think it'll be a lot more challenging because Eric isn't going to be so inclined to make a typical rock video," says Woody. "I'm a lot more stoked about doing it with him rather than doing it with somebody who only has a reputation for doing rock videos. Rock videos have become very generic and redundant, mainly because your average rock band isn't singing about anything that they could create into great, hard-hitting images. A lot of bands just don't know how to express themselves, and we're still not sure about how to express ourselves in a video format, which is why we want a director who can help us out."

On C.O.C.'s **Blind** album (their third), vocalist Karl Agell temporarily relinquished his mic to guitarist Pepper Keenan for *Vote With A Bullet*, a hostile track penned and sung by



Hardcore metallers

Corrosion of Conformity could be getting involved in something they'd be better off avoiding. By enlisting the cinematic mastery of rap video director Eric Meza to film their new video for *Vote With A Bullet* (from the album **Blind**), C.O.C. may be giving a loaded weapon to a would-be assassin. Responsible for creating the horrific images of public officials being gunned-down and slaves hanging from trees, featured in such Public Enemy videos as *By The Time I Get To Arizona* and *Can't Truss It*, Meza has built a reputation around going to the extreme — and, in some instances, a step too far.

"When I first heard that they wanted to use him, I checked out a reel of his work, and all of it had the visual impact that we are looking for," says C.O.C. guitarist Woody Weatherman. "Especially for *Vote With A Bullet*, because it's such a hard song."

A hard song, indeed — one that speaks of revolution, the unleashing of dogs as "the only solution," and "crosshairs lined up dead in my sight." Bold statements like these, especially from a band who takes great pride in expressing their viewpoints clearly, are just what Eric Meza loves to work with.

"I'm not sure to what extent we're going

to go out on a limb," says Woody. "We say some pretty hard-core things in *Vote With A Bullet*, and it doesn't leave too much room for other interpretations. It'd be stupid if we did a video for this kind of a song that wasn't as brutal visually as the song is aurally."

True — but is self-expression that important if there's the possibility of no one being exposed to your statement, as is the case of Public Enemy, whose brilliant *Arizona* clip was dropped from heavy rotation at MTV due to its controversial nature?

"That's definitely something you have to take into consideration," admits Woody. "Look at the P.E. video for *Arizona* — there are some pretty graphic images in it, and I can even see us taking it a little further. But it is kind of scary, and if MTV doesn't want to play our clip, then I guess that's our loss. I think we all want to go off to some extent, but you have to be realistic about these things."

By employing the cutting-edge talents of a rap video director who has yet to cross over

Keenan in a state of rage. Just three days prior to recording the vocals for the song, Keenan was severely injured in a stage-diving mishap. In the end, the accident became the driving force behind the seething fury of *Vote With A Bullet*.

"It happened at a Pantera gig at a club in Wilmington, North Carolina," recalls Pepper. "I had already taken a couple of jumps into the crowd, and usually I would get a huge running start so I could do a few flips into the crowd and take a few people out. Well, on the last one I jumped about twenty feet into the crowd, and I ate shit. I hit the ground and heard a snap, and when I tried to get up, my leg just went out to the side. When I opened my eyes, everything was just white because it hurt so much. So a bunch of guys carried me over to the side of the stage, and all I can remember is screaming my guts out and biting this guy's neck from the pain."

PAT TORPEY

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Few bands have ever enjoyed the wide-spread acclaim of King's X. Often it seems that every rocker one talks to immediately mentions this Texas-based trio when discussing their favorite bands. They've been hailed by critics and fans as well as their fellow rockers. Yet success hasn't come easily for bassist/vocalist Doug Pinnick, guitarist Ty Tabor and drummer Jerry Gaskill. Their first three albums, *Out Of A Silent Planet*, *Gretchen Goes To Nebraska* and 1990's *Faith Hope Love* failed to attain the commercial heights one might have expected from such a critically praised unit. But now, with a change of record labels, and the release of their latest LP, simply called *King's X*, it seems as if the band is finally on their way to bursting out of their cult status. Recently we hooked up with the charismatic Pinnick to discuss what's new in the always fascinating world of King's X.

HP: How would you say the band's music has evolved on this album?

DP: Somebody who just heard the record told me that it sounds like our first three albums all rolled into one. I can understand that. It's a very diverse album that kind of picks up on a lot of different things we've done in the past and expands on them. But we're trying a lot of new things too. This is our fourth album, and you just naturally grow up by the time you make a fourth record. The songs are more coherent, and there's less of a concept running throughout the album. To my ears, the songs are a little less dark—there's more of a pop element there. In fact, the people at the label said that nine of the 11 songs on the record could qualify as singles. That's great news as far as I'm concerned.

HP: Do you have a favorite song on the new album?

KING'S X

M I N D

HP: Let's start with an obvious question: After having such intriguing titles on your first three albums, why did you decide to call this one *King's X*?

Doug Pinnick: Everybody kind of expects

OVER

DP: Actually, I've got a couple of 'em. One of my favorites is called *Ooh Song*, which I know sounds like a strange name. I was in this very unusual mood one night, and I thought about trying to write a song that had this Godflesh

M E T A L

"Everybody kind of expects unusual album titles from us, so we fooled 'em."

BY ANDY SECHER

unusual album titles from us at this point, and we actually had two titles for this one that would have continued that "tradition," if that's what you want to call it. We even went so far as to work on the possible cover art for those titles. But when we got to the artist's place, we saw this one painting he had that we all just fell in love with. It's the one that's on the cover—the little girl bending over picking up bread crumbs. It was very powerful. We didn't want to do anything to that picture—we didn't even want to put our name on the cover. The label made us do it, so as a compromise we had him carve "King's X" on the floor. It's very small. You'll never even see it on the cassette or CD covers.

HP: Speaking of your record label. You're no longer on Megaforce—you're on Atlantic. Has that change had any impact on the band?

DP: It has had an impact, and it's been a very positive one. Megaforce was always a subsidiary label of Atlantic. And that was part of the problem. I certainly will never say anything against Megaforce because they were there when we needed them. But the fact is that when you're on a subsidiary, it's like being on two labels, a lot of the responsibilities are divided, and a lot of people assume people at the other label are doing what they're supposed to be doing. Now, just being signed directly to Atlantic, everything is running much smoother. This is just the next step in the King's X adventure. Being on Atlantic is the right thing for us.

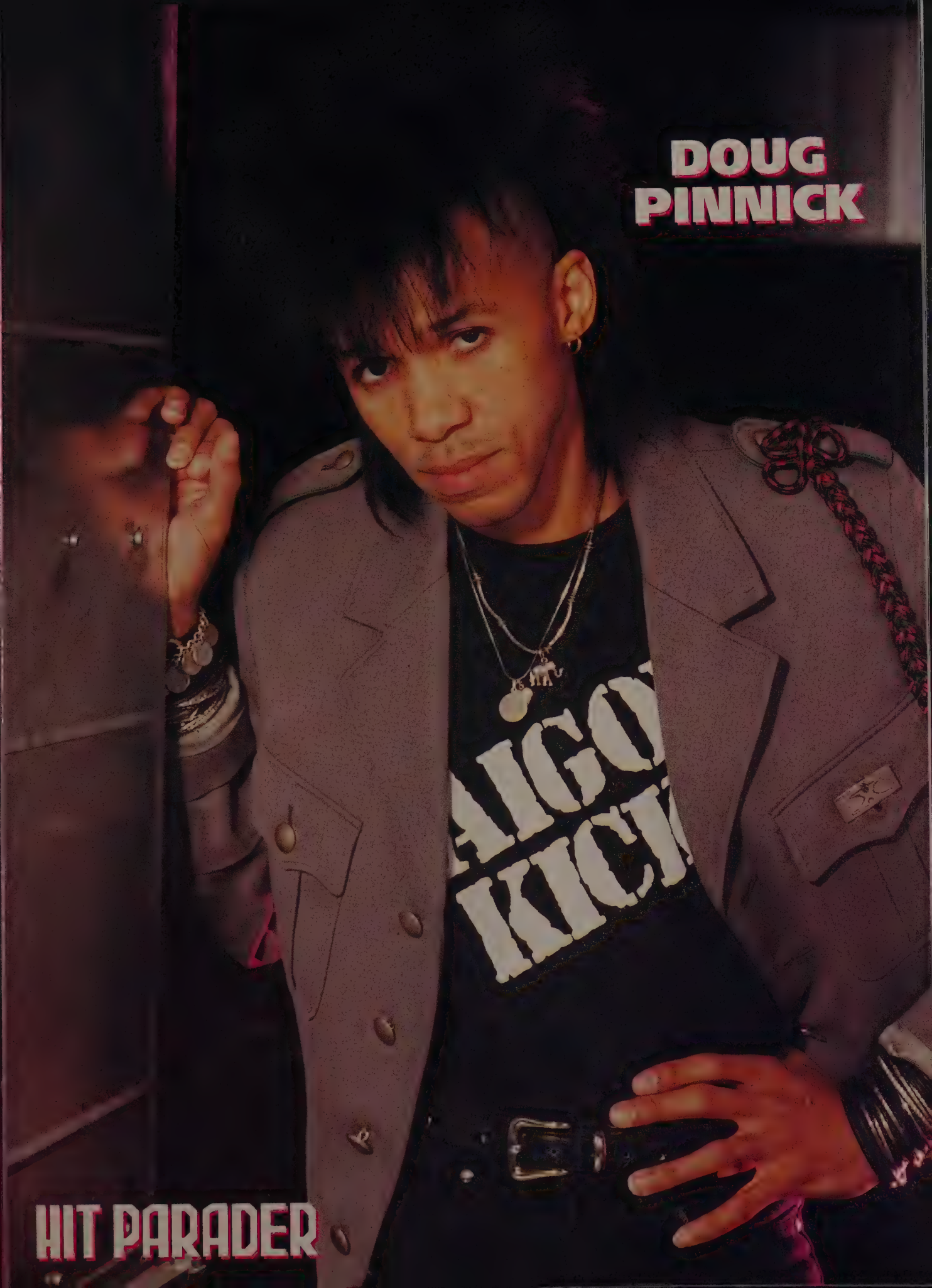
grunge element to it, but that also had Crosby, Stills & Nash-style harmonies. That's how *Ooh Song* came together. The other favorite is *Chariot Song* which is kind of the album's magnum opus. It has big, heavy guitars, but it also has this huge choral singing group on it. In some ways it's similar in spirit to Queen's *Bohemian Rhapsody*. It might take some people a little time to get used to those songs, but I love 'em just because they are so different.

HP: Before, you mentioned that there is a vast array of potential singles on the new album. Are you concerned about the band's commercial recognition—or lack of it?

DP: I've always believed that if people don't buy a record it's because they don't like it. Now I realize it's a little more complicated than that. Perhaps they never got to hear our earlier albums. I don't know. Yes, I am concerned about our commercial recognition. I'd like to see us sell more records. Hopefully, we will be able to do just that with this one.

HP: Are you also concerned that King's X has to live up to all the "hype" each time you release a new album?

DP: Nah, that doesn't bother me, in fact I love it. It's a dream come true to have people I really respect saying they love this band. When people like Ronnie James Dio and Gene Simmons supposedly speak very highly of us, how can I mind that? There has been a lot of hype about us, and I like it. Hopefully, that will translate into some big success this time around.

A full-page portrait of Doug Pinnick. He is wearing a grey military-style jacket with epaulettes, a black t-shirt with 'ALICE IN CHAINS' in white, and multiple necklaces. He has a serious expression and is looking directly at the camera. His right hand is raised near his head, and his left hand is on his hip. The background is dark and indistinct.

**DOUG
PINNICK**

HIT PARADER

SHOOTING STARS

NYMPHS

The Nymphs aren't your average rock and roll band. Come to think of it, the Nymphs aren't your average ANYTHING. This is a band with a truly unique perspective on music and life, a fact brought forth on their self-titled debut LP. Fronted by the nether-wordly Inger Lorre, the band is equal parts nightmare, dream and reality. Their songs, such as *Washing My Days* and *Imitating Angels*, rock with a raw passion that borders on something out of control. Even Lorre herself has trouble describing exactly what makes The Nymphs tick.

"I wanted a band this heavy to have the softest and cutest name," she said. "Nymphs are the larvae of an insect. Some grow into beetles. I hate the Beatles. I'm manic depressive, but when I get depressed I play the most depressing music I can find. It's comforting to know others are in as much pain as you, that's part of this band's attitude."

Hailing from Los Angeles, the Nymphs, which in addition to Lorre, also features drummer Alex Kirst, guitarists Sam Merrick and Jet, and bassist Cliff D. made an immediate impact on the local club scene—a scene that believed it had already seen everything. In fact, the band's outrageous stage show and Lorre's somewhat unpredictable persona made a few record labels shy away from



signing the band. But then in 1991 they inked their deal and headed into the studio to record their debut album.

"We signed our record contract in blood," Lorre said. "It's like voodoo. We vowed to stay together for five years, and whoever breaks the vow knows something real bad is going to happen to them."

HARDLINE

Guitarist Neal Schon has lived a full rock and roll life for a guy who's still in his 30s. At the tender age of 13, he was spotted by guitar legend Eric Clapton and asked to join Derek And The Dominoes. A year later he was a member of '70s supergroup Santana. From there he helped form Journey and lead that band on a lengthy, platinum-coated career.

There was a brief partnership with Sammy Hagar in the ill-fated HSAS, and most recently Schon was the six-string maestro for Bad English prior to that band's sudden breakup last year. But forget about all that... Neal Schon is more excited than ever about his latest project, a hard rock band called Hardline.

"I've come into my own with this band," he said. "This is really a happening of fate. Our vocalist, Johnny Gioeli, is one of the most talented vocalists, songwriters, musicians I've ever worked with. He has a natural God-given voice. It's great to be continuing with Deen Castronovo, who was the drummer with Bad English. Joey Gioeli is our rhythm guitarist, and Todd Jensen is our bassist, and together with Deen, our rhythm section kicks some serious ass!"



Soon after leaving Bad English, Schon hooked up with the Gioeli brothers, who were still fronting their L.A. metal act, Brunette. They quickly called in Castronovo and former David Lee Roth bassist Jensen, and Hardline was born. The songs came together over a period of four months, and Schon quickly headed the band into the recording studio where he doubled as the group's producer—the first time he's chosen to take on the production responsibilities.

"It's ideal working with young, fresh minds," Schon said. "It creates a newness that's magic in the music."

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SOME MUSIC WAS MEANT
TO STAY UNDERGROUND

The Lynch Mob are back! They've changed a face, updated their sound and kicked everything into high gear, but as far as guitarist George Lynch, bassist Anthony Esposito and drummer Mick Brown are concerned, 1992 represents this unit's make-or-break year. Following the relatively disappointing reception afforded the group's 1990 debut disc, *Wicked Sensation*, and a series of internal problems centering around now-departed vocalist Oni Logan, the Mob feel they're finally on solid ground with their new disc, simply called *Lynch Mob*. Featuring new singer Robert Mason, the band has created a style that picks up where their first effort left off, and carries it to uncharted terrain, thanks to the use of horn sections, baroque orchestral arrangements and even a Lynch sitar solo.

"We're more mature on this one," Lynch said. "We worked with Keith Olsen as our producer on this album, and he was the one who helped push us to try things like horns. Believe me, if somebody had told me that we'd have horns on this album before we went into the studio, I never would have believed it. But the songs just took natural turns that lent themselves to things that Keith had in his imagination. He presented them to us, we tried 'em, and we obviously liked 'em."

Obviously the biggest change in the band's sound is new vocalist Mason, who joined the band last summer. Evidently Logan's unpredictable personality, and lack of stage dynamism had caused a rift to develop between him and the rest of the band, and when he inexplicably bailed out on the band for a two week period, the writing was on the wall.

"He just disappeared at the end of our tour with Cinderella and Nelson," Lynch explained. "He liked to party, and he just kind of walked out of everyone's life. It was really strange. I've been part of some strange things with singers during my career, but never anything like that. I think Oni just lacked maturity. But there were some other problems, too. I don't think he sounded as good on stage as he did on the record, and for a group that is essentially a live band, that's a big problem."

"Oni was very inconsistent on stage," Esposito added. "It was hard for us to get rid of him because he was a friend. I still talk to him when I get the chance. But he kind of let us down. When you're a young band, that's hard to deal with."

Long-time followers of Lynch's career will certainly note that this isn't the first time the mercurial guitarist has run afoul of a vocalist. His run-ins

LYNCH MOB

HANGIN' TOUGH

"Oni just disappeared at the end of our last tour."

BY ROB ANDREWS

with Don Dokken often reached historic (if not hysteric) proportions, and while Lynch claims total innocence in these difficulties, the question had to be asked: Why does George Lynch seem to have problems with vocalists?

"Honestly, I don't do anything," he said. "I admit that I try to offer constructive criticism to the singers I work with—but they do the same thing to me, and that's fine. I tried to listen whether it was Don Dokken or Oni Logan. I wasn't the one who made Oni

"Oni's priority was hangin' out and partying, while Robert's is learning everything he can," he said. "At times he almost asks too many questions, if that's possible. We were really lucky to find him. A manager we know, Ron Lafitte, who handles Megadeth, told us he knew the guy we were looking for, and when he sent us a tape, we flew Robert out right away. As soon as we rehearsed together, we asked him to join the band. It was really that simple. Before we went into the studio, we took him out on a 14 show tour in Mexico, and believe me, nobody missed Oni! All I can say is that Robert should be very proud of himself."

With their lineup apparently solidified, the Lynch Mob now must turn their attention towards making sure their new album attains the kind of commercial recognition they hope for. It's no secret that big things were expected from *Wicked Sensation*, and while the record didn't sell disastrously, it was certainly a sales disappointment. Now, however, with a hot new singer, a powerful new management team (H.K.—the firm that has guided the careers of Poison and Whitesnake), and Lynch's always stellar guitar skills in their bag of tricks, everyone seems to feel the Lynch Mob is finally ready to live up to the expectations.

"We were all a little disappointed by how the first album did," Lynch said. "It did alright, but we had set our sights quite a bit higher. Even this time, people suggested that we wait until the economy is better to release this one, but we'll take our chances. I have a lot of confidence in this record, and I think that's reflected in my guitar playing. On the last album I was tight, I felt I had something to prove. This time I'm much more relaxed. I played like I wanted to. That's the attitude that comes across on this record. The Lynch Mob did what they wanted to—and it worked!"

"Honestly, I don't do anything to alienate the singers I work with."

leave the band—everyone had an equal vote. It was a band thing. You've got to realize how hard it is to find four people who can work and live together. We're lucky that we've had three guys who've stuck together as long as we have. I get along fine with Robert. He's a good guy, and a great singer."

Mason's efforts on the Lynch Mob's second album seem to justify Lynch's words of praise. At times his soaring delivery is reminiscent of Logan's, but as evidenced on such songs as *Tangled In The Web*, *Dream Until Tomorrow* and *Jungle Of Love*, he brings a degree of range and emotional passion to the band sorely lacking on their debut. Having had little previous professional experience seems to have had little negative effect on this New Jersey native, and as Lynch explained, he's one rocker who's got his priorities straight.

A full-page portrait of George Lynch, a musician with long, dark, wavy hair. He is looking directly at the camera with a serious expression. He is wearing a sleeveless, silver, sequined vest over a dark, possibly black, shirt. He is holding a guitar with a colorful, abstract, and somewhat torn-looking body. The background is a vibrant, abstract mix of blue and magenta/pink colors. The text "GEORGE LYNCH" is in the top right, and "HIT PARADER" is in the bottom right.

**GEORGE
LYNCH**

HIT PARADER

KISS

HEAVIER THAN EVER

"There have been enough little boys with tattoos playing rock in recent days."

BY SKIP PETERSEN

Kiss' Gene Simmons stands in the hotel lobby in all his black-leathered splendor. Black leather is more than a fashion statement for Mr. Simmons—it's a reflection of his personality. He sports a three-day stubble on his chin, his jet-black hair is tied in a top-knot similar to the style he used to feature on stage during Kiss' infamous makeup period, and if one didn't know of his teetotaling lifestyle, his half-closed eyes might give the wrong impression. He's surrounded (seemingly as always) by a bevy of beautiful, scantily clad girls who are only too happy to cater to Gene's every whim. He may now be the father of two small children and living with their mom, former Playboy Playmate Of The Year, Shannon Tweed, but he still is the king of lasciviousness. When an attractive blond (who, for some reason is not part of Simmons' ever-growing entourage) wanders by, his eyes immediately dart to her ample cleavage. It's not sexist, it's not even sexy—it's just a reflex action from a guy who boasts of having slept with over 5,000 women during his career.

"I got into this business to get laid," he says as he continues eying the lobby's female contents. "I don't think things have really changed that much."

Despite his ominous appearance, everyone passing by—both male and female—can't resist the temptation to stop and talk to Gene. Some ask for autographs, some snap flash

pictures. Simmons never returns a smile (does he ever?) but he gladly accommodates any and all requests. When a particularly well-endowed young lady comes by with a Kiss poster to be autographed, Simmons whispers something into her ear. She immediately breaks out in giggles. Oh that Gene! What an operator! Some 20 years after Kiss first hit the top of the charts he still knows what makes the rock and roll world go 'round. It ain't the money, and it ain't the fame—it's



the babes, dude, and no one knows that better than Gene Simmons.

But Gene isn't hanging around this hotel lobby just to satisfy his wanton lust. He knows there's plenty of time for that, but there's an even more pressing matter at hand—drumming up interest in Kiss' latest (and some say greatest) album, **Revenge**. It's been a long time since Kiss rocked this hard for this long and Simmons, along with bandmates Paul Stanley, Bruce Kulick and Eric Singer (who recently replaced the

late, great Eric Carr), know they've got a hot one on their hands. You can just tell from the way Gene interacts with his adoring following that he's just brimming with confidence. And why not? Such new tracks as *Take It Off* and *Domino* are classic Kiss cuts—songs that put these veteran rockers right back at the top of the rock hierarchy, a place where Simmons certainly feels right at home.

"There have been enough little boys with tattoos on their arms try-

ing to play rock and roll in recent days," he said. "Now it's time for Kiss to show 'em how the men do it. This is the heaviest album we've done in a long time—maybe since **Destroyer**. We're working with the same producer on this album as that one, Bob Ezrin, and the fire is there!"

When Simmons talks about Kiss' new album his weary-eyed look is gone. As always, the deep baritone voice never wavers—even when he's discussing his favorite new songs. But he becomes so focused on the disc that when a drop-dead beautiful brunette in skin tight jeans saunters by and gives Gene a come-hither look, he barely notices. (Well, he certainly notices, but he doesn't go hithering). As he continues to converse, an even larger crowd of fans, onlookers and mere curiosity seekers gather to catch a glimpse of his serene nastiness.

"Who is that? Is it someone famous?" an elderly lady asks as she cranes her neck to get a good look at what's causing the commotion. When informed by an excited fan that it's none other than Gene Simmons of Kiss, the woman shrugs her shoulders, mutters "never heard of him" and walks off. Whether or not Simmons heard her aside, he never lets on. He's focused now. His bevy of beauties, dressed in identical "Psycho Sluts" T-shirts hover around him in an ever-tightening circle of protection (from whom or what is not made clear), but Simmons' mind is now geared to the pulsating riffs of the album. It's as if he's reliving every note as he talks.

"We wanted to get back to making a real heavy metal record," he said. "That's what we do best, and we know it. We've done pop songs, but that's not Kiss. We want the guitars as loud as they can get. That's exactly what this album features. The guitar sound on this record is incredible."

Just then a young fan thrusts a photo under Simmons' nose. It's a picture of Gene breathing fire, decked out in his Satanic costume of yesteryear. It's enough to break his concentration. He looks at the photo for a few seconds, as if trying to absorb its hidden energy then scribbles his name atop it in a big, sprawling hand that features a "\$" as the first letter of "Simmons."

"I love the fans," Gene says with straight-faced sincerity. "I'll stand here all day if they want. I've never been the kind of guy to hide from them or anything else. And with this album, I think we're going to have more people running after us than ever."

Kiss (l to r): Gene Simmons, Eric Singer, Paul Stanley, Bruce Kulick.



PHOTO: ROSS HALFIN/ZLOZOWER

ROCK FANTASY

SKID ROW



PHOTO: EDDIE MALLUK

PHOTO: MARK WEISS/MWA

Scotti Hill's secret fantasy is to be a televangelist.

It's been a long year for the guys in Skid Row. They've toured the world, supporting their latest platinum smash, **Slave To The Grind**. They've visited every town, hamlet and city from Tokyo to Topeka. All that time away from home has begun to play with their heads, making the boys start dreaming of their rock fantasy.

Sebastian Bach wants to star in the remake of Dracula.

PHOTO: MARK WEISS/MWA

Rachel Bolan wants to become an animal trainer.



PHOTO: MARK WEISS/MWA





**SEBASTIAN
BACH**

HIT PARADER

The guys in Trixter are going stir crazy. They've been off the road for six months, but to them it feels like an eternity. Besides rehearsing for their upcoming release, Pete Loran, P.J. Farley, Mark Scott and Steve Brown have basically been milling around their hometown of Paramus, New Jersey, trying to keep themselves busy. So when *Hit Parader* invited them to 'do lunch,' P.J. and Mark welcomed the diversion and even suggested meeting at their favorite diner, the Suburban, the same hash house featured in their debut video, *Give It To Me Good*. By the time the waitress took our order, the guys were starving, but not as hungry as they were to get back to rockin' and rollin'.

TRIXTER

We Hang Out With The Band As They Get Set To

After rehearsing in an abandoned house in New Jersey for months, the guys headed into a New York studio to record 16 new tracks for their upcoming release, due out later this summer. Although the

shove their harder-edged music down the throats of fans, Trixter insists the same won't happen to them. "I'm not gonna say the stuff is a lot heavier because everyone nowadays seems to be going a lot heavier," P.J. says. "But being on the road, we've noticed that we are heavier and anyone can see that in our live show."

"If anything, it's more of a natural progression," Mark adds. "It's not like it's a night and day situation. It's not like it's a total change from the way things used to be. But we think it's for the better."

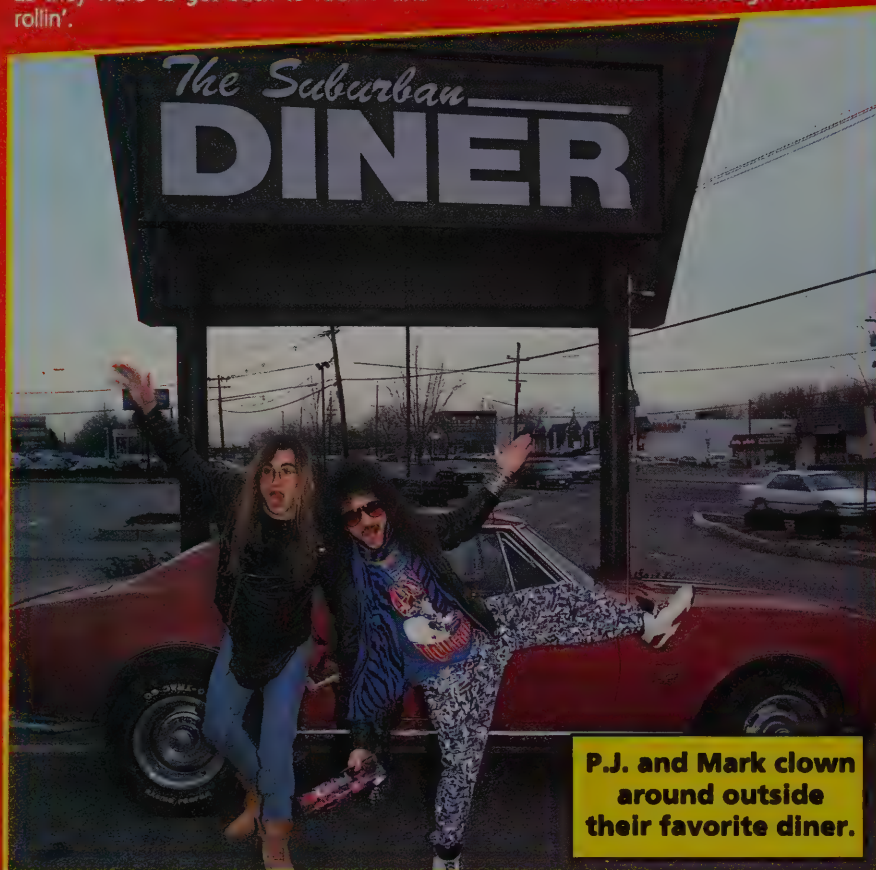
Steve did the majority of the songwriting, along with P.J., but "we're all putting our two cents in. We all 'Trixterize it,'" P.J. says. Although we didn't get a chance to hear any of the new songs, the bassist gave us quite a preview. "*Blood Rock* is pretty much about hard rock. *Runaway Train* is about when something gets you messed up and you're all confused and your heart's off—whether it's breaking up with a girlfriend or something. It's got nothing to do with love. It's just like, when your heart's off, everything else is off. The chorus of the song is 'The mind's like a runaway train when your heart's off the beaten track.' So that's kind of deep."

"*Road Of A Thousand Dreams* is about how there's people who live the good life, and there's people who don't live so well, but there's still a hope for them if they try. There's always that light for them."

"Here's the perfect example," Mark chimes in. "We're having lunch here in the Suburban Diner. And there might be an old bum on the corner. He might find a briefcase filled with a thousand dollars. There's always hope. Anybody in this world has a shot to do anything they want. I don't care what position they're in. If they have determination and drive they can accomplish anything."

"Another song, one of the few where we talk about love is, *The Power Of Love*," P.J. continues. "It's about, well, the power of love. If it makes you happy, scream. Jump up and down. That's another good thing about this record. We didn't just say we can only write about love. We just started writing about different things. You can only write about love so much. You want to explore and get to higher grounds."

Whether or not anyone will recognize Trixter's advancement is not yet known, but it's not something they're worrying about. "This is all coming natural. That's our attitude. If the critics don't like it, too



P.J. and Mark clown around outside their favorite diner.

As they slurped their chocolate milks and flipped through the pages of the latest issue of *Hit Parader*, it was obvious that success hadn't changed these two very much. You wouldn't know that just last year their self-titled debut album went gold or that they spent more than a year touring the country with the likes of Poison, the Scorpions and Warrant, unless of course, you ask. That's when the reminiscing begins...

"We'll be in rehearsal and we'll go 'Hey, remember when you did that?' 'Yeah, I remember that day,' and we just start going at it and forget it. We'll spend all night talking about the road," P.J. admits. "The thing is, it's so easy to fall back on those memories."

Trixter may be having a tough time putting the past behind them, but they definitely feel ready to move forward.

band enjoyed much success with the hit singles, *Give It To Me Good*, *One In A Million* and *Surrender*, they still feel like they have something to prove to the rest of the hard rock industry.

"I think the main thing is when the first album came out, people had a preconceived notion that we were this young, kiddie band. And that wasn't necessarily true," Mark explains. "When they saw us live, they were like, 'I heard your album and I didn't know what to think, but I saw you live and you guys kicked my butt.' On this album we want to reflect what they get live, the feeling that people get from what they see. We want to really capture that and shove it right down their throats!"

Many bands who initially hit it big with softer heavy metal, namely Skid Row, have come back with a vengeance, ready to

TRITON ROCK SOLID

Record Their Second LP.

BY JENNIFER FUSCO

bad!" Mark insists. "Which they probably won't," P.J. adds. "Let them," Mark continues. "Critics can make fun of you all they want. They made fun of Poison on their second album and they sold 4 million copies. Let the critics say what they want, but the kids have to make their own decision. They're the ones who count."

But will the kids remember Trixter? The metal world has changed a lot in the past year and the buzz bands are now Nirvana, Soundgarden and Pearl Jam. As Trixter's tour of the country drew to a close in '91, Peter Loran reflected about the future. "Hopefully, we're not the flavor of the month. Hopefully we'll have some long term fans." That feeling has apparently not changed. "I always think about that," P.J. admits. "Like, my God, we took some time off, we're gonna go down the tubes."

Mark, on the other hand, has a different philosophy: "You can try to concern yourself about that and worry about it and try to plan things or try to avoid certain situations. We're gonna be us, we're gonna be

the same band and hope the public really enjoys the album."

"It's funny because before we even got signed we were like, 'Is there room for us? Do people want to hear this kind of music anymore?'" P.J. recalls. "But we made it this far. We're still here. The bottom line is rock and roll will never die. It changes every now and then, but it's always here and it always will be."

One of the reasons Trixter is still here is their dedication to their fans. No matter where they've gone or what they've done, they've always had time to meet and greet. "We played to well over a million people last year and I would say we met half a million people and really hung out with them. Every night we were out in the freezing cold, rain, we were always out signing autographs. Getting to know them better, and letting them get to know us better is very important," P.J. says.

"That's one thing that separates us from a lot of bands. We really do care. It's not an act. We love the Trixter fans very much," Mark continues. "Even at the

Meadowlands, in our hometown, where people know us, we were still hanging out. It wasn't the kind of thing where we hung with the family and were like 'We're only gonna hang with our old friends today.' We met new people backstage and we loved every minute of it."

Just because they're superstars now doesn't mean that they're going to forget their fans. That's one thing that hasn't changed, although Mark admits success has changed their lives in some ways. "My parents were worried about me establishing myself in a career. It wasn't that I was a bad kid, a little nutsy, but they were into the college thing—that route of succeeding in life. There wasn't much I really cared about except for the band. It's hard for a parent to see something like that. But when things finally started happening and we played the Meadowlands, that really confirmed everything."

"What's changed?" P.J. ponders. "We can afford lunch! Usually we'd run out of the diner and leave someone with the bill!"



The guys can't wait to dig in!

PHOTO: KRAMER/RENTZ

It's been well over four years since the rock world last heard some new music from Def Leppard. During that time the band has suffered through the tragic death of guitarist Steve Clark, and battled their creative demons in an attempt to record a new album that could stand up to such historic earlier efforts as **Pyromania** and **Hysteria**. It wasn't easy, but vocalist Joe Elliott, guitarist Phil Collen, bassist Rick Savage and drummer Richard Allen have now finally managed to create a new disc, **Adrenalize**, that does, in fact, take the band's noble musical traditions to the next plateau. Recently we sat down with Elliott to learn about the triumphs and tragedies that have become part of the Def Leppard mystique.

Hit Parader: What's the significance of the title **Adrenalize**?

Joe Elliott: It's just a summary of the ten songs on the album. It's a very "up" positive record, and the word "adrenaline" seemed to come to everyone's mind, so we just bastardized that word. We also liked keeping the title in the present tense, so there's no dating it. But mostly we chose **Adrenalize** because every song on the record is very exciting and very positive.

HP: Joe, four years have passed since **Hysteria** was released. Why does it take Def Leppard so long to make records?

JE: We just have always lived by a motto of "quality not quantity." It's not like we took four years making this record. Don't forget we were on tour right through 1989! So the writing and recording process didn't really take us that long. But we're lucky in that we can afford to be particular about how and when we record, and we take advantage of that. Originally, we went back to the same studio in Holland where we had recorded **Hysteria**, but we couldn't deal with the *deja vu* factor we encountered there. Then we headed to Amsterdam, where we recorded four of the songs. We tried to work on four songs at a time, but the problem with that is by the time you've completed the second set of four, you want to go back and rework the first four. That took us a long time. The other problem we had—the biggest problem—was that when we started working on the album, it was becoming increasingly difficult for us to work as a

DEF LEPPARD PUMPED & READY

"Steve's death pulled us apart and it drove together at the same time."

BY ANDY SECHER

five piece. Steve was really struggling at that point, and he made it difficult for us to work.

HP: His death was such a tragedy. Did it have the benefit of drawing the band closer together?

JE: It pulled us apart, and it drove us together. We just kept going on in tangents. Towards the end, Steve was becoming very difficult to handle. His drinking had become unbearable, and it had begun to affect my personal life. It became difficult to look after a guy who should have been looking after himself. But after 13 years of being together, it's hard to ignore what he was going through. But we had to get on with our lives. He was in rehab five or six



Joe & Sav

PHOTO: ROSS HALFIN/ZLOZOWER

PHOTO: ROSS HALFIN/ZLOZOWER

DEF LEPPARD

HIT PARADER

**JOE
ELLIOTT**



HIT PARADER

time between the time the last tour ended and when we began recording. One time he was in a rehab in Ireland, and since he didn't want his parents to know, I had to serve as his family member. I regret not telling his parents now, but I felt my loyalty was to Steve.

HP: Did you actually try to record this album with Steve prior to his death?

JE: Towards the end of August, 1990, it was becoming obvious that we were accomplishing nothing with Steve in the condition he was in. We sort of gave him an informal six month leave of absence from the band. We told him to work in his home studio, and we'd go on with the album. Come February, we'd see how things were going. He was never fired from the band—though there is a possibility that if he had lived, and not gotten his act together, he might have been. He died before the six months were up. It was very hard on me. I'd visit him in rehab, and you'd see how he was destroying himself—and I don't think he even cared. He just sat there most of the time. I don't know if he really appreciated what we tried to do for him. It's so sad. After a month of that, I just had to stop; it was taking too much out of me. How can you walk out of a place like that and go right into the studio and work? You can't.

HP: Let's move on to a happier subject—the album. Is the reason it's so upbeat a therapeutic response to what you suffered through?

JE: It would be easy to say yes to that, but the fact is that the whole idea behind Def Leppard has always been to be up-beat. Yeah, we'll occasionally do a song like *Billy's Got A Gun* or *Die Hard The Hunter*, or even *Gods Of War*, which are more serious and serve as an outlet for our frustrations, but those are rare. We even have a song like that on the new album, *White Lightning*, which was inspired lyrically about Steve—though it's not directly about him. It could be about Bonham, Joplin, Hendrix, or even someone like C.C. DeVille, who looks like he's headed for trouble. But the rest of the album picks up from where songs like *Rock Of Ages* and *Pour Some Sugar On Me* left off. There's an underlying sense of humor there, which has always been a very important part of Def Leppard.

HP: Tell us about some of the other songs on the album.

JE: The first song is actually the last one we wrote, *Let's Get Rocked*. It's a heavy-hitting, mid-tempo rocker in the same vein as Queen's *We Will Rock You*. Lyrically, it's pretty obvious we've been watching *The Simpsons* a lot because the song's about a kid who won't empty the trash, won't mow the lawn or tidy his room. It's about the typical father-

son relationship. It's really humorous, and the video we made for it is really great! It features a brand new form of animation, so it's like *Fantasia* meets *Bedknobs and Broomsticks*. But it's all Def Leppard.

HP: How do you feel this album matches up against your other recordings?

JE: That's a tough question. All I can say is that there's not a song on this album I don't like. We've done a reworking of *Tear It Down* which is really excellent. We did a version of that for MTV's awards show, and that got such a positive response that we knew we had to put it on the record. Then there's one called *Heaven Is*, which is very much one of those cruisin' down the highway with the sunroof down kind of songs. It has a Beach Boys feel to it, but it's more like Queen meets Slade because we don't sing as sweet as the Beach Boys, thank God. There's also a song called *Personal Property* that I really like. It's a stomping rocker—in fact the whole album is a lot rockier than the last album.

To me, this album has *Hysteria*'s songs and

Phil Collen:
He handled
all the
guitars
on the
new
album.

Pyromania's punch. It's not as riffy as *Pyromania*, but the guitars are really in the forefront. But *Personal Property* is a very '90s song—it's very AIDS aware. It's about a guy saying "keep your hands off, she's mine." I think the couples in our audience will relate to that. I guess we've grown up a bit over the last four years, and we're assuming our audience has as well.

HP: There was a lot of talk about "guest" musicians on this album, especially Blue Murder's John Sykes. Did he play guitar on this record?

JE: Actually, Phil Collen played all the guitar on the album—every note. There were a lot of rumors about Sykes, and he certainly has a lot of good qualities going for him, but he didn't play on the album—though he did sing some backing vocals. We tried to keep it among the four of us as much as possible this time. We'll add a new guitarist when it's time for the road. But right now it's just the four of us—it's just Def Leppard.

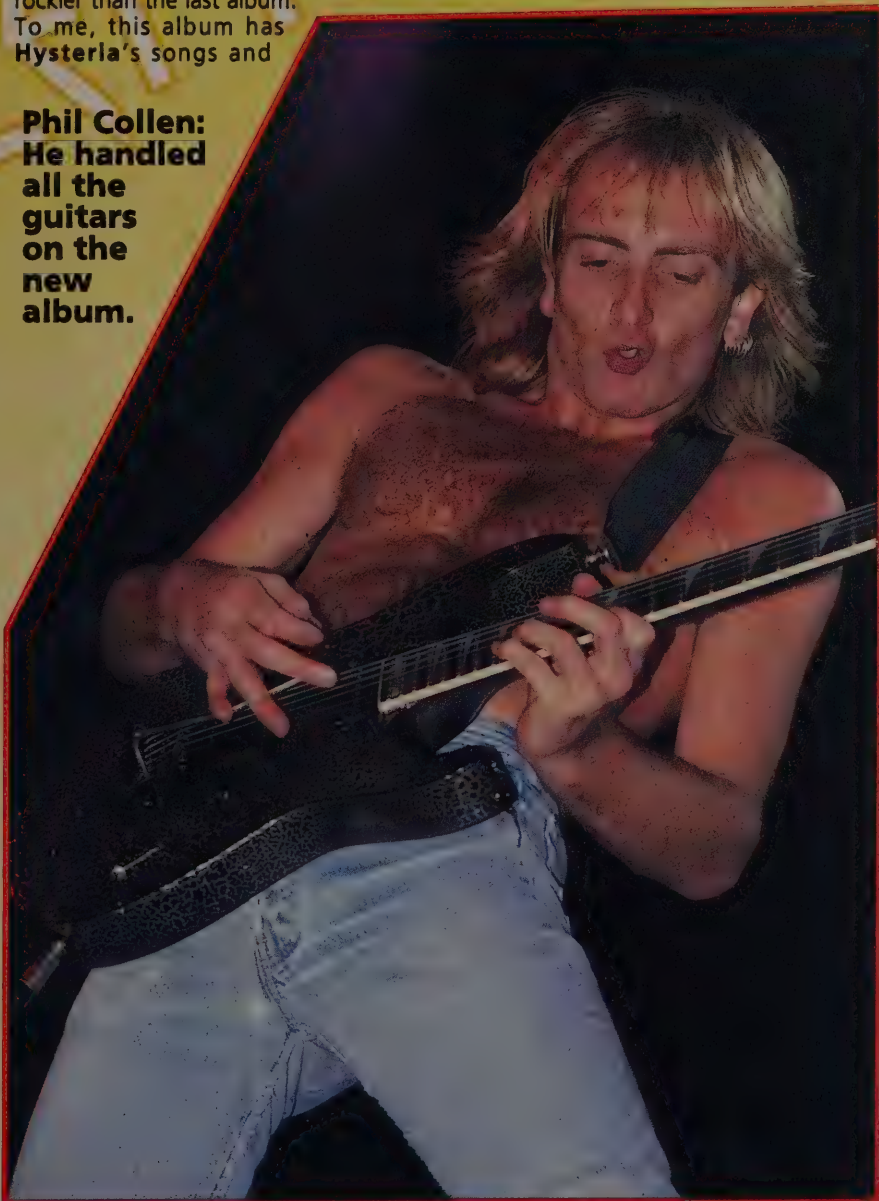


PHOTO: RICK GOULD/ICP



HIT PARADER



METALLICA

PHOTO: ROSS HALFIN/ZLOZOWER

The rain had ended and it was one of those perfect Southern California mornings. Dave Mustaine sauntered into Enterprise Studios with a smile on his face and a warm greeting for everyone. Before entering Studio "D," Megadeth's main brain noted the Phrase Of The Day tacked to the door. "Circumsismatic Cyborg Club" read the scrawl. Dave chuckled as he wandered by. Producer Max Norman was cuing up the high-intensity opus *Architecture Of Aggression*, which was in need of Mustaine's attentive ears. The jagged, riff-heavy thrust of the politically offensive tune pummeled the studio. It was excruciating: tight... fast... hard... extremely Megadeth.

"Max is a genius in the studio, he smokes anybody we've ever worked with," Dave admitted during a work break. "Not taking anything away from Desmond Child or Mike Clink or Randy Burns, but Max is perfectly suited to be in Megadeth. We have an enormously

place. Four, it's still the same band-members. Surprise, surprise, it's still the same four guys."

Have drummer Nick Menza and guitarist Marty Friedman become permanent fixtures in the constantly altering Megadeth lineup? Perhaps, perhaps not. It is a major accomplishment that all four members of Megadeth contributed material to **Countdown To Extinction**. Past Megadeth productions were Mustaine's, with a little help from his band.

"In the past they were basically Dave's songs and I made contributions to them," noted eight-year Megadeth cohort "Junior" Ellefson. "This time it was all of us writing. There's even a song called *Ashes In Your Mouth* that we all wrote on."

"Everyone contributing to this album is definitely a big change for Megadeth," Junior continued praising. "I have to give credit to Dave, because a lot of that was him letting go and trusting the rest of us as songwriters."

Break Point and *High Speed Dirt* (Megadeth's ode to sky diving).

One of the most lyrically noteworthy pieces on **Countdown To Extinction** is Junior Ellefson's semi-autobiographical composition *Foreclosure Of Your Dream*. "It's about what happened to my family under the Reagan administration," says Junior. "The government put my family, who were farmers in Minnesota, out of business. It sucks that people work their whole lives and get the rug pulled out from under them. A lot of people have had that happen. You work your whole life, and then a crop doesn't come through. All of a sudden it's foreclosure time. Your vision and what you've worked so hard for all becomes dust."

As always, Megadeth's lyrics are pointed, but you'll hear the evolution in the music. There's no longer the loose, heavily punctuated timing that has been the boon and the bane of past Megadeth albums. **Countdown To Extinction** is tight. These masterpieces

MEGADETH

THE TOWER OF POWER

I'm not doing heroin every day... and I'm not smoking free base."

BY JODI SUMMERS

famous relationship. He speaks French and German, and so do I. We yak in different languages throwing in little quips and quotes of English humor."

Humor is a key with Megadeth as they record their fifth album, **Countdown To Extinction**. Too many past studio projects, from *Rust In Peace* to *Peace Sells... But Who's Buying* have been punctuated by tense verbal tirades, with Mustaine tossing bassist Dave Ellefson, and whoever else happened to be in Megadeth at the time, out of the studio.

"I've never been more secure with a project that I've worked on, I've never been more at ease and at peace myself going into something," notes Mustaine, a new-found tranquility in his voice. Dave sites four reasons for the massive success of the **Countdown To Extinction** project.

"One, I'm not doing heroin every day. Two, I'm not smoking free base. Three, the studio's right down the street from my house so I'm not paranoid that I'm going to get pulled over for transporting drugs back and forth to the work

It's like putting your balls into somebody else's hands and trusting that they're not going to maim you. There's been a lot of growth musically because we've all been writing. This is definitely the best album we've ever done."

Ironically, the album title, as well as the lyrics to the song **Countdown To Extinction**, came from Nick.

"I would rather that they all had their hands in the music rather than their hands in my pocket," stated Mustaine. "Instead of me cutting up these boys' meat for them, I've showed them how to flail their own knife. Now they're completely independent of my telling them what to do, they create their own stuff. Ultimately, if it doesn't suit the song, it will be eradicated, but all of us conspire to meet right in the middle, and we all know what it is we want. We've put a lot of thought into these songs and we all know exactly what it is that we're trying to convey."

There's a new-found sophistication to Megadeth's new material. But sure, there are still plenty of speed-hungry signature Megadeth tunes such as

race with energy and musical tension, keeping your ears gripped to your speakers. Musical dynamics can be attributed to Dave's new-found interest in engineering.

"We chopped up the arrangements and rid ourselves of a lot of the fat, got right to the meat and potatoes of everything," explains Mustaine. "I used to think dead space was cool, but now there's no room to even catch your breath. Before there were a lot of starts, a lot of turnarounds. Not anymore. You'd better hope that you've got an aqualung handy."

As the music from *Skin Of My Teeth* ricochets around the room it bounces off the first Phrase Of The Day, which has become the motto of this album. The sign states: "No Obsequious Bozophobics Allowed." No ass kissing, no lines of cocaine, no bad tempers. Although Megadeth have not altered their musical stance, they have altered their point of view.

"We're supposed to be having fun," concludes Dave. "What's the point of doing anything if you don't enjoy it?"

A high-contrast, black and white photograph of Dave Mustaine performing live. He is shirtless, with long, wavy hair, and is singing into a microphone while playing a double-neck electric guitar. The lighting is dramatic, highlighting his face and the guitar. The background is dark.

**DAVE
MUSTAINE**

HIT PARADER

MR. BIG I G

Paul Gilbert: Finally being recognized as one of rock's true guitar heroes.

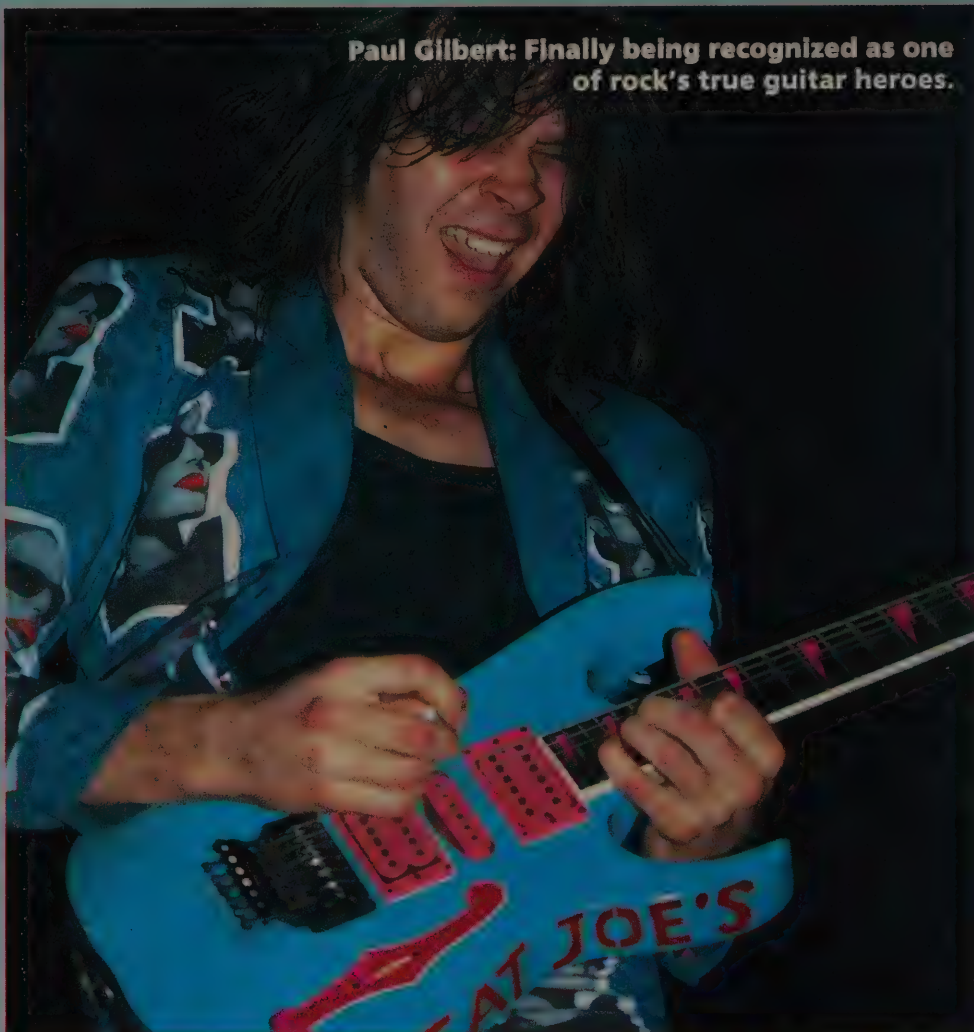


PHOTO: BOB LEAFE

SUCCESS THEIR WAY

Veteran Rockers Hit #1 With *To Be With You*.

There were moments—many moments, in fact—when the members of Mr. Big wondered if their second album, *Lean Into It*, was destined for anything more than an inglorious fate as a “near miss.” It took more than nine months of slogging away in the rock and roll trenches, and some good luck as well, before bassist Billy Sheehan, guitarist Paul Gilbert, vocalist Eric Martin and drummer Pat Torpey realized that they had a monster hit on their hands. Thanks to the unexpected success of their single, *To Be With You*, this veteran rock unit saw their disc soar past gold and head straight for platinum; lofty sales terrain that they only dared dream of only months before. It’s a true rock and roll success story—and there ain’t many of those

BY WINSTON CUMMINGS
these days—so we recently hooked up with the loquacious Mr. Sheehan to discuss Mr. Big’s sudden rise to fame.

Hit Parader: How did you react when you first realized the album was finally taking off on the charts, especially after it had been available for so long?

Sheehan: It was the greatest feeling I’ve ever had professionally. It was really incredible. Not only did we have a hit album on our hands, but we had been able to maintain our integrity while attaining it. The best feeling I have is that now people who might have questioned what we were doing have come up to me and said, “You guys were right all along.” That alone is worth everything. The album sales,

and all the radio play comes after that.

HP: On a personal level, after all the years you spent with Talas, David Lee Roth and this band, how does success feel?

Sheehan: If this can serve as a lesson to other musicians, then I think it’s great. All I can tell ‘em is to stick it out, if you really believe in what you’re doing. There was a lot of struggle with Talas, and the experience with Roth was very different than this. Mr. Big is a special band because it’s four guys who share a love for the same kind of music—whether it’s Frank Sinatra, AC/DC or the Beatles—who also really care about one another. Sharing this success with each other is one of the best parts about it. Sure, it’s a personal thing for me because it has taken me ten years to get here, but it’s

especially sweet because of the other guys in the band. We’re all enjoying this equally.

HP: How did the album break after being off the sales charts for more than six months?

Sheehan: It’s one of those special rock and roll stories. There’s this one little radio station in Lincoln, Nebraska that just started playing *To Be With You*. Everyone was asking them to play *Lucky This Time*, which was the actual single. But they just said, “Well, we like that song, but we love *To Be With You*. We didn’t really know they were doing it. The record label didn’t know they were doing it, and other radio stations didn’t know they were doing it. But evidently the fans in Lincoln did, because as soon as they started playing the song, their phone lines went crazy! It was instantly top-five on their request lines. It just grew from there. Someone in Omaha heard about what was going on in Lincoln, and they started programming *To Be With You*. And then Tampa,

Florida jumped on it. Then things just went berserk. I think it was about that point that the label realized what was going on—and so did we.

HP: Are you concerned that a song like *To Be With You* may give some people the wrong idea about what kind of band Mr. Big is?

BS: The first thing people hear when they put the record on is the sound of Paul attacking his guitar with an electric drill on *Daddy Brother, Lover, Little Boy* and I haven't heard too many complaints about that. We're not ashamed of any song on the record by any means. We're not a heavy metal band—we never claimed to be. We have a wide range of tastes and influences, and they show on our albums. Enough people have seen us live and heard our other material to know that there's a wide diversity of material on the album. I don't think any of us are worried about being pigeonholed a certain way.

HP: Was there ever a point during the last year when you became discouraged about the album's chances of success?

BS: The simple answer is yes. About the only thing that kept us in good spirits was the knowledge that we weren't alone in having trouble. There were a lot of bands out there who were just dying. It's the old line about misery loves company; believe me, it's true. We weren't happy with the record selling about 100,000 copies, but that was where a lot of very good bands were. We know how lucky we are to break away from that.

HP: Has the sudden acclaim of Mr. Big had any impact on your lifestyle?

BS: (Laughing) Only when I'm in Japan. Paul and I went over there a few weeks ago to do a special instrumental clinic, and every time we went from the hotel to where the clinic was being held, the crowds grew larger and larger. The last time there must have been 600 people surrounding us. It was the first time I ever actually got a little scared in a crowd. Luckily, I had a bunch of guitar picks in my pocket, so as the crowd got tighter, I tossed 'em in the air, and when the crowd went to grab 'em, Paul and I split. That's what a little success will do for ya!

Billy Sheehan:
"Our success can serve as a lesson to other musicians."



PHOTO: MARK WEISSMANN

LIVE ON STAGE

PEARL JAM

Pearl Jam are one of those special success stories that come down the rock and roll pike every once in a while. Most fans know of the band's origins as Mother Love Bone, and the tragedy that cut short that group's promising career. But out of those ashes rose Pearl Jam, a band whose debut LP, *Ten*, has rocketed up the charts, turning vocalist Eddie Vedder, guitarists Stone Gossard and Mike McCready, bassist Jeff Ament and drummer Dave Abbruzzese into international stars. Currently the band is out on the road, where we recently captured them, live on stage.

PHOTO: JOHN RICARD/PHOTOFEATURES

Mike McCready lays down the heavy riffs.

Jeff Ament never goes anywhere without his Mookie Blaylock basketball jersey.

Dave Abbruzzese will never be able to fit his name on the front of his bass drum.

PHOTO: JEFFREY MAYER

PHOTO: JEFFREY MAYER



EDDIE VEDDER

PHOTO: KEN SETTLE

Yngwie Malmsteen is many things to many people. To some this Scandinavian guitarist is the ultimate axe hero, a star whose fleet-fingered skills separate him from the rest of the hard rock horde. To others, however, he is little more than a Swedish meatball, a guy whose ego effectively counteracts the excitement generated by his unquestioned instrumental skills. But Malmsteen insists neither of these characterizations is particularly accurate—at least not these days. After changing record labels (either by being dropped, or simply leaving, depending on whom you ask), Malmsteen's self-confidence has taken a solid, but far from fatal blow. And with the release of his latest LP, **Fire And Ice**, he has shown the ability to temper his guitar virtuosity to fit into the bounds of conventional song structures.

"I was not dropped by my label," a rather indignant Malmsteen said. "I just wanted to find people who believed in me and my music, and I don't think my last label did. When I was looking for new labels, I just looked for the one that I felt would give me the most support. I learned how labels can just neglect certain albums, and I never wanted to suffer through that again. It's very difficult to work very hard on an album and then just have people who don't even understand your music decide not to work on it as hard as they could. It's enough to break your heart."

Perhaps it was heartbreak that inspired Malmsteen to pour so much emotion into his latest album. In stark contrast to much of his earlier material, on **Fire And Ice**, Yngwie has managed to construct a series of accessible songs that still remain steeped in his unique combination of heavy metal and classical music. Is this an overt attempt by Malmsteen to attract more fans? Well, that's certainly a sore spot with this guitar maestro.

"Am I wrong to say that I believe the six albums I made for my last label should have sold more copies?" he asked. "There were times when it was incredibly frustrating for me. It was like I wasted the entire time I spent on that label—seven years! I always felt I was making music that should have been commercially successful, so it's not like this one is very different. I think this is my best album; I am older and more mature. But I haven't gone away from any of the music that I've always believed in."

There's no question that since he first immigrated to America from his native Sweden at the tender age of 19, Malmsteen has been hailed far and wide as "the next guitar great." While his six-string skills have frequently earned such high praise, his music has often been described as derivative and unimaginative by critics. Mention the name of one of his admitted idols, Deep Purple's Ritchie Blackmore, and Malmsteen bris-

YNGWIE MALMSTEEN

COOL AS ICE

ties. Throw the name Edward Van Halen by him and he's sure to grit his teeth. It's not that he dislikes these legends—one senses that it's more a case of Yngwie wanting to join their illustrious company very, very badly.

"People always want me to comment about other players, and I try not to," he said. "I like to think that each player has his own style to offer. There's no such things as 'good' or 'bad' when you talk about people of that caliber. I don't like it when I'm compared to other players. Yes, Ritchie Blackmore is someone I listened to when I was young, and I admire him, but when do the questions comparing our styles stop? I don't think we play anything alike."

Fiery as hell when irked, cool as the proverbial cucumber on the concert stage... no wonder Malmsteen chose to call his album **Fire And Ice**. His mercurial personality has also played havoc with the musicians he's worked with over the years, meaning that a gig with Malmsteen's band was usually no more than a short-term proposition. But this time, in conjunction with his new maturity, Malmsteen has kept the same gang of sidemen that surrounded him on his previous album, **Eclipse**. His strategy may have paid off, for vocalist Goran Edman, in particular, seems to have taken a major step forward in terms of both his presentation and style.

"I know that I am difficult for members of the band to deal with at times," Malmsteen admitted. "At times I do want to do everything my way, and if people can't deal with that, they're no longer around me. I like the musicians who are with me now, and I hope they like me. I'm a very different guy in the studio or on stage and when I'm away from music. I like to think I'm approachable and funny most of the time—but when it comes to music I can be very difficult. I conceive all of my own music, so I know exactly what I want to do with it."

"I agree with you about Goran," he added. "He does sound very good on the album. He has become a little more confident, and I think I've helped him to gain that confidence. I'm always telling him how good he is—and I mean it! He does get nervous, which is understandable, but I want him to shake that off and be great."

With the release of **Fire And Ice**, Malmsteen knows that he's reached a critical juncture of his eight year career. Will he finally break out of his "guitar hero" cult status and attain international prominence, or will he forever be viewed as merely a major talent with an unharnessed capacity? Malmsteen knows the answers to these questions is now at hand.

"My label is excited about the album," he said. "I think it is my best. It should be successful. I feel it will be successful."

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PHOTO: TODD KAPLAN



**YNGWIE
MALMSTEEN**

HIT PARADER

A full-page photograph of Chris Robinson. He is looking upwards and to the left with a slight smile. He has long, dark, wavy hair and is wearing a dark jacket over a white t-shirt. A patterned scarf is draped around his neck. He is holding a dark-colored guitar. The background is dark and out of focus.

**CHRIS
ROBINSON**

HIT PARADER

"I want the next record to sound like one long jam session," declares Chris Robinson, mercurial lead singer of the Black Crowes.

Regardless of how it sounds, you can bet your Money Maker that the Atlanta-based band's follow-up LP is easily one of the most eagerly awaited of the year. Who could have guessed two years ago that this lanky quintet of blues-based rockers would make such a dramatic entrance onto the popular music scene?

Picture it: you're in your early twenties, playing in a local band called Mr.

THE BLACK CROWES

FEELIN' THE BLUES

"We're five young guys playing rock that's interesting and thought provoking."

Crowe's Garden, happy to be making it on the college scene. For two years, an A & R man from A & M Records tried to sign you to his label. Not metal enough, you're told. Suddenly, Def American signs you to a contract, and the following year your debut album goes triple-platinum.

Sound unlikely? Not if your band happens to have changed it's moniker to the Black Crowes and your first record is **Shake Your Money Maker**. Heck, you could even throw in a Grammy nomination for best new artist, raves from critics, a *Newsweek* column, and opening tour slots with Aerosmith, Heart and ZZ Top for good measure. If you're going to dream, dream big, right?

Apparently the dream was pretty real to a couple of youngsters named Chris and Rich, growing up as the sons of '50s be-bop singer Stan Robinson, watching daddy perform on *American Bandstand* when it was still taped in Philadelphia. Chris was reportedly just a toddler when "I used to prance around, had the whole make-up thing down, I was really into Mick (Jagger). Everyone at school thought I was weird. When I was a small kid my babysitter came over with her boyfriend and the first Aerosmith album. My babysitter thought Joe Perry was the coolest thing. I was like 'yeah, Joe's cool, but I want to be that cool OTHER guy... I've always wanted to be a rock star. Like when I was a kid and Steve Tyler said 'Wearin' all the things that nobody wears' I went 'Yeah! Alright!'... We (the Crowes) like clothes. Anything that Keith Richards wore was gospel."

"I think what it is," he continues, "You have some people who are great players, but maybe they can't write tunes and don't have any style. Then you have people who can write tunes, but they can't get onstage and get their point across. And then you have people

who look good, but can't do any of the other things. I'd like to think that we have quite a bit of all three going for us: five young guys playing rock and roll that's interesting and thought provoking."

So there he was, along with younger brother, guitarist Rich Robinson, bassist Johnny Colt, guitarist Jeff Cease and drummer Steve Gorman, lighting up MTV on a regular basis with the band's hits *Hard To Handle*, *She Talks To Angels*, and *Jealous Again*. But alas, there was trouble in paradise. By the end of a 19 month tour, the line-up had already changed. And some people had to wonder what it said about the Crowes' "joy of touring" that their lead singer could liken Cease's departure to a military loss.

"If five guys go off to war for 19 months, chances are not all of them will come back," stated Chris. "Basically that's what happened with the Black Crowes." Robinson, of course, refers to Jeff Cease, who now "ceases" to be in the band. Replacing him is Marc Ford, formerly of Burning Tree, a band who had opened part of the Black Crowes' tour.

An outsider can only guess what other internal changes may have affected this restless group of rockers. After all, few artists have made such huge amounts of money and achieved world fame so quickly without a profound metamorphosis. What influence, if any, will a few extra bucks in the bank have on the grass roots music that led them to stardom? Is it possible that after such a strong showing as the 'new kids in town', they could suffer from "second album syndrome", that dreaded curse of bands who fail to live up to expectations for their second voyage onto the charts? How significant is it that the Black Crowes broke with their biggest single,

Hard To Handle being a cover tune from an old Otis Redding record and not original material?

In their favor, the Crowes can boast of some newsworthy scrapes with trouble, which tend to cement an image in the mind of the record-buying public. There was Chris being arrested for verbally abusing a female cashier at a convenience store. And who could forget the band being booted off the ZZ Top tour for impertinence towards the headliner's decision to be corporately sponsored by Miller Lite? Oh, to see the looks on the faces of ZZ Top

BY PAMELA SHAW

as Chris enthused "And now for a set of commercial FREE rock and roll!" in front of thousands of fans who had paid to see a ZZ concert. Not once. Not twice. They were razed so repeatedly that even after numerous warnings from ZZ's management, Chris continued speaking his peace... until the final straw. As ZZ drummer Frank Beard saw it at the time "He's entitled to his opinion, but he can just go have it somewhere else!"

Then there was the bizarre *deja vu* the Crowes experienced in Memphis when they turned on their car radio only to discover their opening act, Maggie's Dream, plugging... gasp, could it be?... Miller Beer. Of course, being the committed non-capitalists they are, the Crowes had to get rid of them, too. Good thing the band Jellyfish was waiting in the wings to replace them. Bet THEY were cautious about even looking at a cold brew in the face of such authority. It's got to be tough for the Black Crowes to be such a sensitive bunch of guys in the big, bad world of rock and roll.

But with chutzpah like Robinson's, you just have to find it interesting to watch the continuing saga of 'As the Crowe Flies.' What do Johnny Colt's tarot cards say about the year ahead? Will Chris punch out a cab driver on the next tour? Can Steve Gorman weather the storms that lie ahead for this band that he helped originate? What of young Rich, can true love find someone buried so deeply behind press agents and managers? And what of the fans? Will they, in their sometimes fickle way, develop amnesia and decide the band's former success was only a dream? Or will lightning strike twice, and Twice As Hard, for the volatile Black Crowes?

Stay tuned.

PARTY PAGE



Vince Neil hasn't let his recent troubles stop him from partying with Young M.C.

Michael Schenker is all smiles as he hangs out with the guys from Warrant.

Poison's Rikki Rockett and Bret Michaels seem to be in good hands.



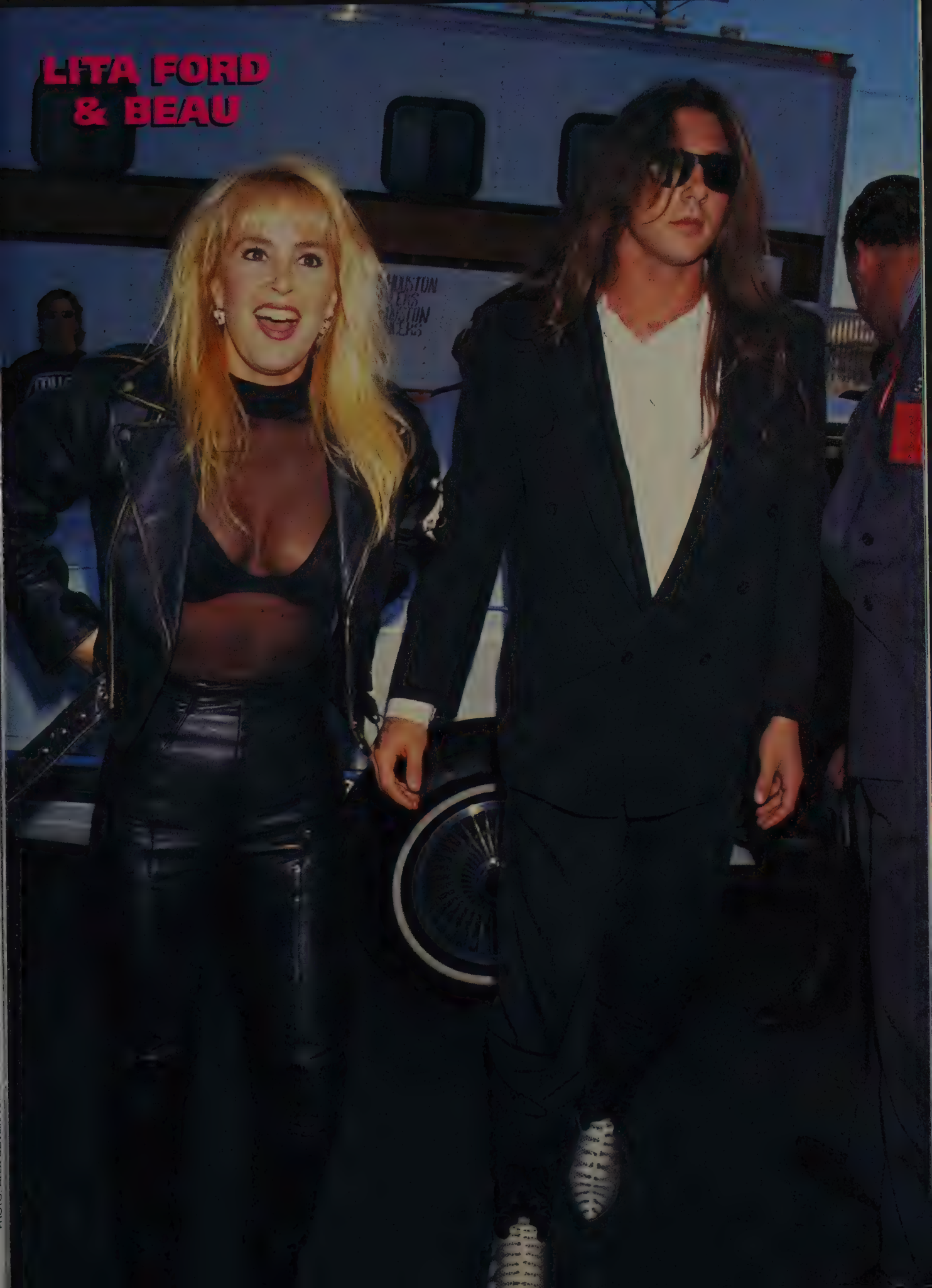
PHOTO: JEFFREY MAYER



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**LITA FORD
& BEAU**



THE SCREAM

SHOUTIN' IT OUT

Vocalist John Corabi Discusses The Band's Battle For Recognition.

BY ROB ANDREWS

AT PRESS TIME JOHN CORABI WAS RUMORED TO BE THE NEW SINGER FOR MOTLEY CRUE.

The Screams are a rock and roll band. They have no desire to set the world on fire, outrage community groups with their off-stage antics or mystify their followers with strange actions. Nope. All vocalist John Corabi, bassist John Aldrete, guitarist Bruce Bouillet and drummer Walt Woodward III wanna do is rock your socks off. And on their debut LP, *Let It Scream*, that's exactly what they do. There are few frills surrounding the Scream, and that's just the way these West Coast rockers like it.

"We're pretty mellow guys," Corabi

"We're all pretty mellow guys."

said. "We're just real happy when somebody knows who we are. We got a few Christmas presents in the mail from our fans a few months ago and we couldn't believe that. We've all been in various bands for a number of years, so we didn't start this group to be famous or for the women. Those may be the side benefits of being in a successful band, but we started the Scream because we all love rock and roll."

As Corabi indicated, the members of the Scream have a long and varied past. Both Aldrete and Bouillet were members of the popular L.A. band Racer X, a group that also provided the rock world with such talents as Mr. Big's Paul Gilbert, Badland's Jeff Martin and Judas Priest's Scott Travis. Despite all that big name talent, Racer X never attained more than cult status, and when that band broke apart a few years ago, Aldrete, Bouillet and Travis



agreed to stick together in a new venture. Here's where we'll let Corabi pick up the story.

"Those guys were looking everywhere for a singer," he said. "I was still in Philadelphia at the time, but I sent in my audition tape and when they heard it they invited me to come in and do a demo with them. They gave me a few melodies and asked me to write lyrics for 'em. That all turned out pretty well, and they asked me to join. But right after that, Scott got the gig with Priest, and before we were able to make much progress we had to put on the brakes and look for a drummer. Man, you have no idea how difficult that was!"

It took the Scream almost three months before they came across

Woodward, who had recently left his former employers, Shark Island. They had waded through countless audition tapes and sat through innumerable

**"We're a
bluesy, diverse
band."**

jam sessions trying to find a guy who could handle both the heavy side of the band's musical attack as well as their softer material. As soon as their path crossed Woodward's they knew they had found their man.

"Walt has this Bonham-like atti-

tude," Corabi said. "He just attacks the drums on our heavy stuff, but he can handle the songs like *Father*, *Mother*, *Son* really well, too. You don't find that in too many people, believe me! When you've heard as many drummers as we have over the last year, you learn to appreciate somebody who's got his kind of talent."

As soon as their lineup was complete the Scream decided their best path to potential fame and fortune would be a slow, steady one. Instead of instantly hitting the club circuit in the hopes of quickly landing a record deal, the group decided to play a few quiet showcases in order to land a song publishing contract. They figured once they had some publishing money in their pockets, they could take their sweet time landing a recording deal.

Well, things didn't work out exactly as they had planned. Because of the following Aldrete and Bouillet enjoyed in and around L.A., word of the Scream's debut shows quickly spread throughout the music community. By the time the band played their two small showcases, the clubs were packed with record industry honchos eager to have the band sign on the dotted line.

"It wasn't what we had in mind," Corabi said with a smile. "But when a major label comes to you and offers you a deal, you've got to take 'em seriously. But they were smart with us. They saw the potential, but they wanted to give us time to make sure the album was as good as we could make it. They put us in a room and told us to write—and not to come out until we had written two dozen songs! That's exactly what we did. Then, and only then, we got together with our manager, our producer, Eddie Kramer (of Led Zeppelin and Jimi Hendrix fame), and decided what was going on the record."

What the band and their contingent came up with is a startling collection of songs that range from the raw power of the group's debut single *Man In The Moon* to the introspective charm of their latest hit, *Father, Mother, Son*. This is music that's tough to categorize but easy to appreciate—a rich amalgam of sounds and styles that showcases the full spectrum of the Scream's creative output.

"We're a bluesy, diverse band," Corabi said. "And that's the way we like it. We know that everything's been done before and played before. We're not trying to change the face of rock and roll. But we like this music, we like rock and roll. We're some of those lucky guys who can honestly say that we love our jobs. When you think about it, that might be the most important thing you can ever say about us."



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In My World



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Killer B's



2611 ANTHRAX
P.O.T.



2612 ANTHRAX
Parasites On



2680 BLACK CROWES
Blues is Blood



2675 BLACK CROWES
Round Group Shot



2673 BLACK CROWES
Original Group



2634 BOB JOVI
Jon Photo



2641 DANZIG
Jesus Bleeding



1311 DEAD KENNEDYS
Cambo's



2705 DEERHEAD
Medallion



2679 DEERHEAD
Up From The Ashes



2703 DEERHEAD
People Are Strange



2715 DEERHEAD
Riders On The Storm



2716 DEERHEAD
NIGHTMARE



2717 DEERHEAD
Musical Skull



2991 EXTREME
Hand Photo



2992 EXTREME
Vanity



2993 EXTREME
Spiky



2623 GUNS N' ROSES
Barbed Wire Skull



2987 GUNS N' ROSES
Bloody Logo



2581 GUNS N' ROSES
Broken Heart



3060 GUNS N' ROSES
Civil War



2687 GUNS N' ROSES
Four Aces



3103 GUNS N' ROSES
U.S. Tour '91



3032 GUNS N' ROSES
Use Your Illus on 2



2586 GUNS N' ROSES
Photo Scum



2685 HEART
Portrait



1155 IRON MAIDEN
Live After Death



2621 IRON MAIDEN
Tailgunner



2978 J. ADDICTION
Cathedral



2726 J. ADDICTION
Portrait



2521 J. ADDICTION
Ritual



2555 J. ADDICTION
Santa Lucia



2680 JIMI HENDRIX
Radio



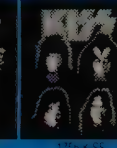
2691 JUDAS PRIEST
Gnu



1530 KISS
Creatures



1538 KISS
Destroyer



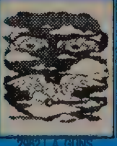
1756 KISS
Portrait Makeup



1755 KISS
Rock n' Roll Over



3005 KREATOR
Coma Of Souls



2982 L.A. GUNS
Ballad Of Jayne



2981 L.A. GUNS
New Lo Cover



2680 L.A. GUNS
Vamporette



2947 LED ZEPPELIN
Bk S S. Full Color



2542 LED ZEPPELIN
Hammer Of The Gods 2



2183 LED ZEPPELIN
Wizard With Symbols



3006 LED ZEPPELIN
Lo Cover



2686 MEGADETH
Amen



2687 MEGADETH
Hanging 14



2688 MEGADETH
Peace Sells Lo Cover



2689 MEGADETH
V.O. On Sheet



1570 METALLICA
Alcoholica



1073 METALLICA
Damage Inc.



3105 METALLICA
4 Faces



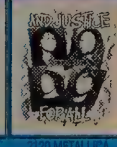
1568 METALLICA
Lightning



1575 METALLICA
Metal Up Your Ass



2119 METALLICA
One



2120 METALLICA
Photo Lp's On Back



2575 METALLICA
Prime 27/2000



1072 METALLICA
Puppets



2320 METALLICA
Sad But True



2711 METALLICA
Shadow Photo



1546 METALLICA
Tribute



2044 MISFITS
Hooded Skeleton



3003 MORBID ANGEL
Altars Of Madness



2700 M. LOVE BONE
Half Ass Monkey Boy



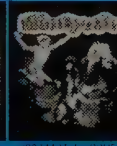
2687 MOTLEY CRUE
Bad Boys



2347 MOTLEY CRUE
Ball & Chain



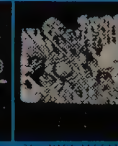
3085 MOTLEY CRUE
Decade Cover



3087 MOTLEY CRUE
Decade Group



2944 MOTLEY CRUE
Historia All Star



3102 MOTAL M. DEATH
Mass Appeal Madness



3080 NIRVANA
Happy Face



3107 NIRVANA
Nevermind



2648 ORBITARY
Cause Of Death



3075 OVERKILL
Blood Money



2975 OVERKILL
Hypnotic



1451 OVERKILL
We Don't Care



3041 OZZY OSBOURNE
Blizzard Of Ozz



3050 OZZY OSBOURNE
Decaying Face



2989 OZZY OSBOURNE
No More Tears



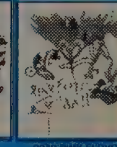
3072 OZZY OSBOURNE
Ozz Cross



2844 PANTERA
Domination



2871 PINK FLOYD
Hammers



2946 PINK FLOYD
Wall Collage



2383 POISON
Group 2



2814 POISON
On Your Mark



2985 RUSH
Enemy Target



2987 RUSH
Empire



1732 QUEENSYRACHE
Mind Crime



2986 RANDY RHODAS
Photo



1214 RANDY RHODAS
Solo



3083 R.C. PEPPERS
New Lo Cover



2142 R.C. PEPPERS
Poison Logo



3098 RUSH
Collage



3101 RUSH
Roll The Bones



2718 RUSH
Star With Man



2986 SAMAIN
November Coming



2987 SAMAIN
Women/Scorpion



3081 SEPTICURA
Anise



2755 SEPTICURA
Beneath The Remains



2201 SKID ROW
Across The U.S.



2830 SKID ROW
Can You Scream



2799 SKID ROW
Slave To The Grind



2550 SLAUGHTER
Band Photo



2833 SLAUGHTER
Portraits



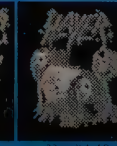
2834 SLAUGHTER
Crucified Skeleton



2835 SLAUGHTER
Eagle Logo



3103 SLAUGHTER
Hell Awaits



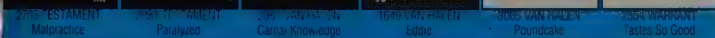
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3007	GUNS 'N ROSES Use Your Illusion I	2668	NAPALM DEATH Scum	2710	TRIXTER Logo
2582	GNAR Logo	2502	NELSONS Group Shot	1759	VAN HALEN 5150
2289	HANDI ROCKS Band Photo	2602	NINE INCH NAILS Group	2635	VAN HALEN Heaven Help Us
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1931	IRON MAIDEN No Prayer	3053	MIRVANA Logo	2381	VERMILION Welcome To Hell
1186	IRON MAIDEN Nummy	15	MIRVANA SIVILLA	2373	VIXEN Group Photo
2727	JANE'S ADDICTION Eden	2455	NUCLEAR ASSAULT Handle With Care	2475	WARRANT Cherry Pie
2979	JANE'S ADDICTION Winged Heart	2463	OBITUARY Slowly We Rot	2067	WARRANT Photo Collage
2869	JELLYFISH Logo	2332	OVERKILL Birth Of Tension	3117	XYZ HYPER
2945	JIMI HENDRIX Burning Guitar Photo	3118	OVERKILL New Machine	3111	ZACK WYLDIE Photo



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1082 EXODUS
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1091 GUNS 'N ROSES
1015 KISS
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1097 MOTLEY CRUE
1080 NELSONS
1056 OZZY OSBOURNE
1093 POISON
1112 RUSH
1086 SLAYER
1115 S. TENDENCIES
1096 TESTAMENT
1054 WARRANT

6298 AC/DC Are You Ready	6185 KISS Collage	6293 SANDRA WILD Swimsuit
6224 AEROSMITH Group	6294 LEO ZEPPELIN 4 Photos	6082 SID & NANCY Portrait
6250 BLACK CROWES Group	6164 LITA FORD Guitar Posed	6254 KID ROCK Socks
6249 DANZIG Group	6204 METALLICA By Table	6209 SLAUGHTER Group
6280 DOORS Group/Graveyard	6016 METALLICA Drop Cloth	6231 SLAYER Collage '90
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6301 GUNS 'N' ROSES Group '91	6337 MOTLEY CRUE Decade Pentagram	6308 SUCIAL TENDENCIES Group
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6336 GUNS 'N' ROSES Matt	6172 OZZY OSBOURNE Dollar Sign	6019 TRACEMAN Portrait
6276 HEART Group	6343 PANTERA Group	6234 TRACI LORDS Cut Offs
6286 IRON MAIDEN Tailgunner	6297 PINK FLOYD The Walt-Teacher	6256 WARRANT Group/Cherry Pie
6184 JIMI HENDRIX Polarized	6304 POISON Live	6345 VAN HALEN Heaven Help Us

1000 AC/DC	1006 FAITH NO MORE	1012 MEGADETH	1018 SKID ROW
1001 AEROSMITH	1008 GUNS 'N' ROSES	1013 METALLICA	1019 SLAYER
1002 ANTHRAX	1009 IRON MAIDEN	1014 MOTLEY CRUE	1020 SLAUGHTER
1003 CINDERELLA	1010 JANE'S ADDICTION	1015 PINK FLOYD	1021 TESTAMENT
1005 EXODUS	1011 JUDAS PRIEST	1016 SPOON	1022 WARRANT

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1198	AC/DC Razors Edge	238	GUNS 'N' ROSES Appetite	419	MORRID ANGE Arise	1191	SEPULTURA Beneath Remains
1199	BLACK CROWES Group	1105	GUNS 'N' ROSES Rapa Scene	1217	MOTLEY CRUE Dr. Feelgood	1257	SKID ROW Can You Stay
1205	BON JOVI New Jersey	1201	LAIDEN Live After Death	1267	OBITUARY Cause Of Death	1266	SKID ROW Group
1160	D.R.I. Skull	1166	KISS Destroyer	1171	Q.U.I.T Bible	1268	SLAUGHTER Slick It To Ya
1096	DE LEPPARD Hysteria	1209	MEGADETH Killing Is My	1243	POISON Live Live Rock	1253	SLAYER Crucified Scatology
1249	DEFENDER Medallion	1208	MEGADETH Rust In Peace	1178	PUBLIC ENEMY Black Planet	1220	SLAYER Eagle Logo
1269	EXTREME Pornography	1115	METALLICA Justice	1178	R. H. C. PEPPERS Logo	1237	S. TENDENCIES Join Us Army
1256	EXTREME Vol. 1	1210	METALLICA Lightning	1235	SEPULTURA Arise	1221	TESTAMENT Souls Of Black

1002 AC/DC	1000 METALLICA	1008 SLAYER
1004 ANTHRAX	1001 MOTLEY CRUE	1013 TESTAMENT
1018 GRATEFUL DEAD	1010 POISON	1015 VAN HALEN
1006 GUNS 'N' ROSES		1011 WARRANT



3030	ANTHRAX Persistence	3013	MISFITS Skull
3025	DANZIG Skull	2247	M. CRUE Dr Feelgood
3028	G'N ROSES Appetite	3109	MIRVANA
3020	G'N ROSES Illusion	2950	PLIM FLOYD Wall
3023	J. ADDICTION Ritual	3021	QUEENSCRYPE Empire
3021	JIMI HENDRIX Headshot	3016	R.H.S.P. Mother's Milk
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CELEBRITY RATE-A VIDEO

BY ANNE LEIGHTON

UGLY KID JOE

Whitfield Crane, vocalist of Ugly Kid Joe, breezed through New York recently and we got him to chill out with a Sprite, a bag of New York Deli Chips and an assortment of rocking videos. He says on his own time he listens to Ozzy Osbourne, AC/DC, Judas Priest and new bands Electric Love Hogs and Halfway House.

Tommy The Cat, *Primus*

Killer. A northern California genius. Totally original. They didn't follow the guidelines of normal cheesy videos, and that speaks for itself. I love the basswork. Very innovative, very creative and cool.

Stuntman, *24-7 Spys*

I like this band. Total high energy. The singer has great presence, and the guitar player makes me smile. They're a cool band, kicking back and having a good time.

Larger Than Life, *Lita Ford*

Sponsored by Velveeta; very cheesy. She had some Velveeta, some swiss, and even some muenster in there too, a great amalgamation of cheese. I don't rag on her, she's happy with what she's doing. Good for her.

Same Jane, *Kix*

I always liked this band. I wonder why they're not bigger than they are. They're great. I really like the singer. A lot of singers plagiarize, but he's got his own vibe going. The singer plays great harmonica. I love the harmonica, but I'm really lazy. I'd almost do a video like this just to meet that girl; she's really pretty.

Swan Dive, *Bullet Lavalta*

I hear Jane's Addiction already. I can't even tell it's not Jane's Addiction. Oh, now for sure it's not Jane's Addiction. It seems like it's very angry. I'm not into that. Too many people are angry. We don't need any more anger in this world,

there's enough to go around already. Aggressive is cool, but angry is not where it's at. At least that's my thing.

Dance of the Dead, *Corrosion Of Conformity*

This is what I mean, this band is not angry, they're aggressive. Killer fat guitars. SGs rule. I like the imagery. It's total

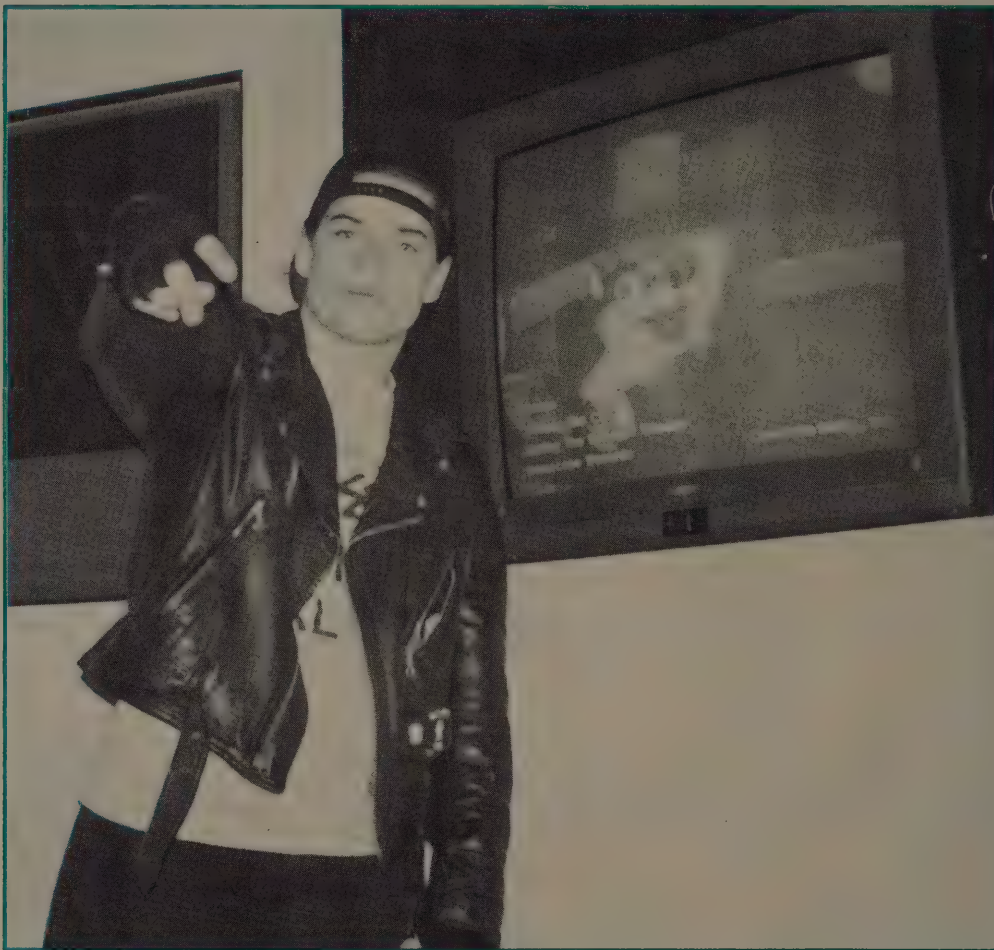
Christmas. Real peaceful. I'd like to hear this first thing in the morning. It's something to give someone for Valentine's Day. The perfect video to show small children. All in all, this is the happiest band in the world. Death. What a band.

Bureaucrat of Flaccostreet, *Urban Dance Squad*

Cool band. I like this. They're great. They're innovative, they sample, they use lots of styles of music. They're doing their own thing and loving it. Killer beat. Good party music. Kind of reminds me of a Jane's Addiction video. I like that they're from Amsterdam; I want to go there before I die to see if the tales I've heard are true.

I Believe In Me, *The Scream*

Not very original. If a band is going to



Ugly Kid Joe's Whitfield Crane: "Lita Ford must be sponsored by Velveeta—very cheesy video."

low budget but they did what they wanted to do. I'd be happy if this was my video. It's killer. Very cool. I liked it a lot.

Lack of Comprehension, *Death*

First of all, their name is hilarious. I can see they have a lot of love for the world. I can tell by their happy melodies. This has a happy feel to it. Really melodic vocals, almost angelic. Reminds me of

do a video, the band has got to put in its own personality. Same angles, same shots, same girls. Bands have got to put in something original to show what they're about. I didn't get a direction of what they're trying to tell me about themselves here. I don't know what this band is about. I didn't like the video. We did a video that was cheesy, but we knew that it was full of Velveeta.

PHOTO: DONNA JAFFE

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HOBBY SHOP

In every issue of *Hit Parader* we like to take you behind an artist's public profile to let you learn a little more about their private lives. With that in mind, we present D.A.D., this month's entrants into the *Hobby Shop*.

of jeans you see in America in a place like Copenhagen. Many of our jeans are very plain— so I just try to make them look more exciting. I know that's not the most exciting hobby in the world, but it relaxes me."

Certainly there's enough excitement in Jesper's life these days for him to enjoy a little relaxation. With the release of D.A.D.'s second international release (and third album overall), *Riskin' It All*, this unusual quartet have picked up steam in their quest to climb to the top of the metal mountain. Many rock fans may recall that when the band's American debut, *No Fuel*



D.A.D. (l to r): Peter L. Jensen, Jacob Binzer, Jesper Binzer, Stig Pedersen.

PHOTO: DEBORAH FEINGOLD

What do four young lads do for fun when their home port is Copenhagen, Denmark? Oh sure, the thoughts of scantily clad Scandinavian bimbettes visiting to share a friendly smorgasbord spring instantly to mind. But the members of Copenhagen's premier rock export, D.A.D., have somewhat more mundane activities at the top of their hobby list. In fact, if one didn't know better one might suspect that guitarist/vocalist Jesper Binzer, his guitar totin' brother Jacob, bassist Stig Pedersen and drummer Peter L. Jensen were just four quiet guys who are still too overwhelmed by their sudden world-wide acclaim to even have hobbies— and one would be close to being right!

"Hobbies? Hmmm..." Jesper said as

he scratched his chin. "That's a very difficult one. We're so busy with our music and touring that we don't really have any time for what might be called hobbies. I know that Peter goes scuba diving in the North Sea when he has time— even if it is very cold. Stig's hobby is his wife (laughs)— and she's an expensive hobby too! I should know what my brother's hobby is, but I don't. Maybe it's getting strange haircuts. He has a Mohawk punk haircut on our album cover, and he has a very unusual one now too."

"As far as I'm concerned, my hobby is sewing," he added. "But all I sew are jeans. I make the outfits I wear on stage, as well as the pants I wear on the street. Some of them have been very unusual. You can't get the variety

Left For The Pilgrims, was released in 1990, D.A.D. was the subject of a nearly unprecedented degree of media hype— a fact Jesper feels hurt the band's chances of success more than helped it. This time around, the band has tried to keep things more low-key, an attitude that fits their laid-back image perfectly.

"The hype did hurt us last time," Jesper said. "Everyone kept hearing about this band D.A.D., and I don't know if they knew why. That's dangerous, especially in a place like America, where most fans have seen and heard all the great bands. It's hard for them to accept a band from little Copenhagen, especially if they really have never even seen them play live. This time we've kept all the hype to a

minimum, and we're much happier about it. We'd much rather have people talk about our album than about something they heard about us."

D.A.D. is certainly doing everything in their power to make sure that American rock fans get every chance possible to get the right impression this time around. Rather than leading with a media blitz, the band is letting their music do the talkin' and as shown on such songs as *Bad Crazy*, *Day Of Wrong Moves* and *I Won't Cut My Hair*, there's plenty here for fans to sink their rock and roll teeth into. In addition, the band plans on hitting the U.S. tour trail for what they hope will evolve into a year-long road trek. If the band's unique stage show doesn't win over a legion of fans for D.A.D., perhaps nothing will.

"I think once people see us, they'll remember us," Jesper said. "On stage Stig plays a one-string bass, and is fond of explosives. I do some very strange things too— but they're not planned, they're just part of what D.A.D. is all about. We're very different, but it's all come together naturally for us."

The band's natural development has actually taken five years, during which time they've played virtually every corner of the world. Jesper admits somewhat sheepishly that D.A.D. are treated "like the Beatles" in Japan, and that

Jesper Binzer: "We're so busy with our music we don't have time for hobbies."

they've got a healthy following in England too. But it's back home in Scandinavia where their most loyal fans remain— even if the band has to go to some great lengths to play for them.

"I remember this one show we played in Finland," Jacob Binzer said. "It was way up near the eastern border, right up near Russia. We had to drive into the middle of a forest, where there seemed to be nothing around, until we found this little building where we were supposed to play. We finally got on stage and started to play when we noticed that everyone in the place was moving— and in circles. It was an ice skating rink, and everyone was skating while we were playing. But we didn't care, D.A.D. will play anywhere!"

"That is true," brother Jesper added. "Americans don't realize how lucky they are to live in a country with so much rock and roll. Some places we play never have concerts— unless D.A.D. plays there. But we're happy to be from Denmark, there aren't that many rockers from there— except Lars Ulrich from Metallica, and Mike Tramp. It gives you a different view on things, we like that, and we hope that the fans like our different view as well."



INDIE REVIEWS

BY DANIELLE
DOWLING

Scat Opera, *About Time*

Heavy metal has splintered off into a varied array of genres, and it seems that most of these have a very limited life span; genres like death metal or grunge have a shelf life of about two years before they become tiresome and repetitive. Scat Opera would like you to ogle at the wares they offer on *About Time*, but the sad fact is there's only so much

prevented them from completing the project. Last summer, Marchione and a friend sat in a car and talked for awhile when they were overcome by carbon monoxide fumes. Marchione's friend was found dead, but Marchione survived by crawling out of the car before losing consciousness. Instead of waiting for him to recover, the band decided to release a four-song EP, **Forgotten Sunrise**, which is not as exciting as the story behind it. Most of the material on the EP is typical death metal — demonic snarls, hell-fire chords, heavy double bass work. Marchione, however, belches out the unintelligible lyrics better than most death-metal lead singers. Also, the trio kicks into a nice deep groove on *Curse the Sunrise*, which distinguishes their sound from the rest.

Rating: ***

Agnostic Front, *One Voice*

There's not much to say about Agnostic Front's latest, **One Voice**, except that it's hardcore. Anger and tension gush forth from both the lyrics and the music. There's nothing particularly

for too long — it's ugly, nasty and smells a bit. Don't be fooled by the pleasant surf punk twang of *Hung Again*; the lyrics examine the down-and-out lifestyle of an alcoholic. Forget Nirvana's *Smells Like Teen Spirit* as being the call to arms for apathetic youth, *Feel Good* is a much stronger anthem: "Juiced up/Feeling no pain/Driving 90/Down the wrong lane." The two standouts are *Traitor/Martyr* and *Coldest Day of the Year*; the former is a gritty Orwellian nightmare of a bureaucracy gone mad where transgressors are "discontinued," the latter is a chilling tale of the ultimate escape from fear — suicide. There have been two things that set Cop Shoot Cop apart from their contemporaries: their use of a high-end and low-end bass rather than a guitar and bass and the percussionist's use of a snare drum and bits of sheet metal rather than a whole drum kit. However, on **White Noise**, guitars can be detected in the mix which somewhat dilutes their strength. Some Cop Shoot Cop fans have been decrying this release as a sell-out, and although the songs are not as rousing as *Shine on Elizabeth* from **Headkick Facsimile** or *Eggs for Rib* from the **Piece Man** EP, they are still brilliant.

Rating: *****

Sorrow: Their new EP, *Forgotten Sunrise*, features typical death metal.



one person can take of chunky funk metal riffs and kooky lyrics. If you want that, there's Fishbone, Primus, the Red Hot Chili Peppers or Scatterbrain, who have much more to offer than Scat Opera. Perhaps their fatal flaw lies with lead singer Ernie Brennan whose feeble attempts at rapping are annoying at best. His nerve grating nasal twang negates the good bass work put in by Michael Forry, the overall tightness of the group, and the intricate guitar work which is at its best on *Be Mine*. The title track contains samples from the classic David Lynch flick **Blue Velvet** which redeems the album to an extent, but Ministry's use of the same samples on *Jesus Built My Hotrod* outshines theirs.

Rating: **

Sorrow, *Forgotten Sunrise*

Originally, Sorrow, a three-piece metal group from Long Island, had planned to release a full-length debut, but a tragic accident involving lead singer/bassist/guitarist Andy Marchione

groundbreaking about **One Voice**, but it makes up for its lack of innovation with the kind of energy and emotion that one has come to expect from Agnostic Front. This is their first release since 1988's *Live at CBGB*, due to vocalist Roger Miret's run-in with the law. The lyrics of **One Voice** chronicle Miret's experiences in a New York State correctional facility. This is the kind of album you want to listen to when you're pissed off at the world.

Rating: *****

Cop Shoot Cop, *White Noise*

As the empire collapses around the disaffected youth of this nation, CNN will provide the visuals and Cop Shoot Cop the soundtrack. Oddly enough, contained on **White Noise**, their fourth release to date, is a tasty techno feast titled *The Sound of the Empire Collapsing*. Throughout their career, Cop Shoot Cop has designed music and lyrics that reflects the affect of hanging out in the New York City subway system

Massacre," Tommy said after, "That intro sure was interesting, but the rest of it was just a mish-mosh combination of grunge, grindcore, death and speed metal." Mr. Massacre, undaunted by Tommy's comment, played another song, *Authority Lies* by My Victim. "I liked the fuzz guitar bit," Tommy said, "but it was mixed in too low and couldn't overwhelm the overall mediocrity of the composition." Mr. Massacre was now visibly annoyed with Tommy and he searched through his collection to find the one song that could satisfy the annoying little critic. He found *The Great Escape* by Minister of Anger. He grinned as he played it, waiting for Tommy to speak of his undying love for heavy metal. "I'm sorry Mr. Massacre, but that was truly awful; it had no substance, no joie de vive. I'm really disillusioned. Lately, it seems that metal bands haven't a clue and just imitate each other. I've had enough. Thanks again."

Rating: *

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"HOT AND BOTHERED"

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The Story Behind The Song *Hot And Bothered*

Wayne's World has been raking in the big bucks at movie theaters around the country these days and the soundtrack to the flick is just as popular. With contributions from artists like Alice Cooper, Queen, Red Hot Chili Peppers and a host of others, including Cinderella, the **Wayne's World** soundtrack is spawning hit after hit.

One of those songs, *Hot And Bothered*, was a last minute addition by Cinderella, as lead singer Tom Kelfer explains. "Somebody from Paramount Pictures had called our manager and asked if we wanted to have a song on the soundtrack and we said, 'Yeah, definitely,'" Tom recalls. "Originally, they said, 'Can you guys write a song?' But they needed it in a hurry. We were like, 'You need it when? Tomorrow?' We have a ton of songs laying around that we haven't used yet, so we picked a couple of tunes and *Hot And Bothered* ended up getting picked."

Tom and guitarist Eric Brittingham penned the tune almost ten years ago. "Eric had the initial idea, he had the song title and the riff and he brought it into rehearsal and played what he had for me and I finished it up. We actually recorded that at the Galaxy, a club we used to play in all the time," Tom says.

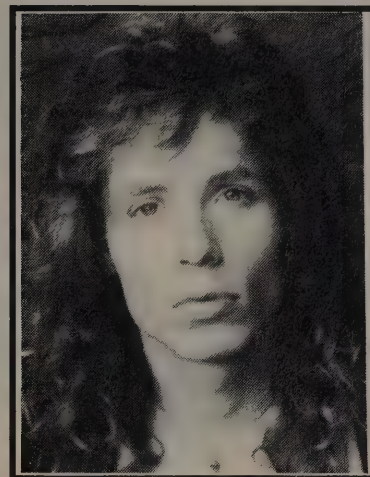
"I like the feel of the song," he continues. "For some reason I just thought it would be good for the movie." *Hot And Bothered* can be heard in the background in a bar scene from **Wayne's World**. Although Cinderella fans don't get a chance to see the band, they have a new song to tide them over until the next album comes out, which may be completed by the end of the year. "It's good that we got involved with the soundtrack 'cause it does give us the opportunity to put something out in-between albums, which we've never really done before," states Tom. "We've been asked to get involved with some other movies, but nothing's ever come along that we really felt strong about. But this movie just seemed like it would be cool." And is it? According to Tom, an avid theatergoer, "It's a very funny movie!"



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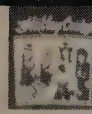
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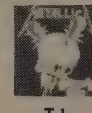
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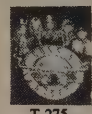
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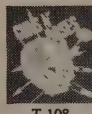
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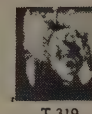
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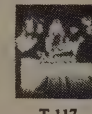
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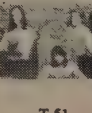
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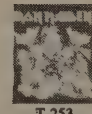
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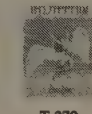
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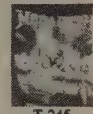
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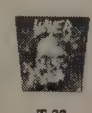
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| TP-11 | RUSH | TP-36 | SLAUGHTER |
| TP-12 | FRANK ZEPPELIN | TP-37 | ROBERT |
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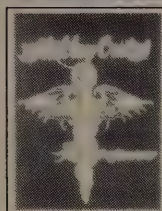
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HOT AND BOTHERED

TOM KEIFER
ERIC BRITTINGHAM

As recorded by CINDERELLA

*You got me jumpin right out of my
skin
You keep it up and I'll be comin on
in
You start a feelin you're the cream
of the crop
You gonna break my heart or just
make it stop
You told me that you'd always love
me true
But then I heard you told another
guy too
Take a cold shower but the water
bolls hot
The way you twist and shake it girl
you tie me in a knot*

CHORUS:
*Ooo hot and bothered
So hot and bothered
You get me hot and bothered*

Come on now

Now listen

*I pick you up at eight by ten we do
the town
Empty my pockets just a tryin to get
you down
Throw in the towel I think your
games are such a bore
Just when I think I've lost you pull
me to the floor
And get me hot*

CHORUS:
*Ooo hot and bothered
So hot and bothered
You get me hot and bothered
So hot and bothered*

*Ooo you get me hot
Hot and bothered
So hot and bothered
Baby baby baby get me hot*

*Ooo you get me
Hot and bothered
So hot and bothered*

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WHAT YOU GIVE

JEFF KEITH
FRANK HANNON

As recorded by TESLA

Who's the one that makes you happy?
Or maybe who's the one always on your mind?
And who is the reason you're livin' for?
Who's the reason for your smile?
I feel so lonely, yet I know I'm not the only one to ever feel this way.
I love ya so much that I think I'm goin' insane.
I'm goin' crazy, outta my head,
goin' crazy, outta my head.
Can't think about nothin' but your good, good love, and what you give.

Now everyone needs somebody.
And you know everybody needs someone.
Well and a-yes, it's true!
Everybody needs a special kind-a love and you're the only one I'm thinkin' of.
You mean the world to me.
You are my only!

I feel so lonely, yet I know I'm not the only one to carry on this way.
I love ya so much, I lose track a-time, lose track of the days.
I'm goin' outta my head, goin' crazy, outta my head.
Can't think about a-nothin' but your good, good love and what you give.
It's not whatcha got. It's a-what you give.
It ain't the life you chose; it's the life you live.
It's only what you give, only what you give, only what you give.
It's not whatcha got, about the life you live.
It's the life you live.

Play it pretty for the world.

*It's not whatcha got, it's a-what you give.
It ain't the life you choose, it's the life you live.
No, no, no, no, no!*

*You're the one that makes me happy.
Oh yeah, baby.
And you're the one always on my mind.
And a-yes, it's true.
You are my reason, my one and only that I've been livin' for.
Why can't forever be forever and nothin' more?*

*It's not whatcha got, it's a-what you give.
And it ain't what it's not, but a-what it is!
Only what you give, only what you give.
It's only what you give,
It's not whatcha got, but a-what you give.
It's not whatcha got, it's a-what you give,
what you give, woman.
It ain't the life you chose, it's the life you live.
It's only what you give, only what you give, only what you give.
It's not whatcha got, but what you give.
It's only what you give, only what you give, give, yeah, yeah, yeah.
Only what you give.
Only what you give, only what you give, yeah, yeah, yeah, yeah, yeah, yeah.
Is that good enough for the girls we run around with? I do believe so.
Ooh, ooh, uh-huh. Only what you give, what you give, what you give, only what you give.
Only what you give.
You're the one that makes me happy.*

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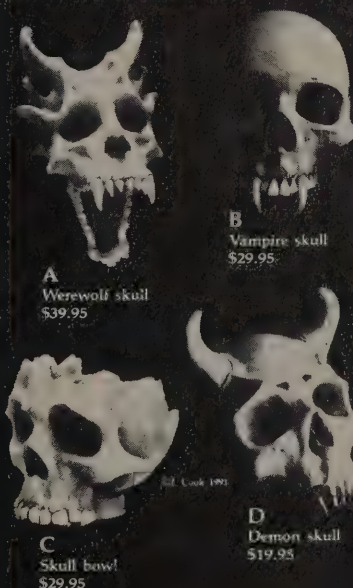
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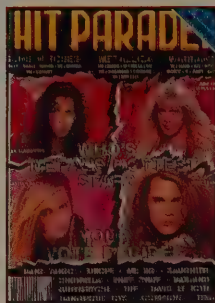
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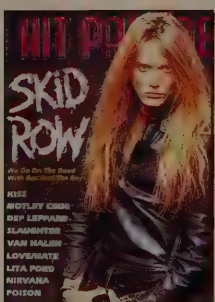
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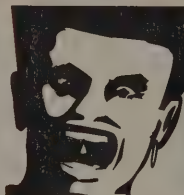
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KARL AGELL
PEPPER KEENAN

As recorded by CORROSION OF CONFORMITY

*The number in nations,
the God in their hearts,
the justice in swine,
The devil in God—
Vote!*

*This long hand that breaks our
backs
still casting shadows on all that we see
unjustified...Mercy killing is just a
feeling
to keep our numbers from being
free.*

*Prison for praise is not worth think-
ing.
Sin is still in and our ballots are
shrinking.
So unleash the dogs—the only solu-
tion.
Forgive and forget, f**k no
I'm talking about a revolution.*

*The prophet man's got a needle in
his hand,
draws his dreams from your soul—
bleeding minds into sand.
The year of the fear has arrived
decades too late
and our right to stand and fight is
now solely sealed in fate.*

*Prison for praise is not worth think-
ing.
Sin is still in and our ballots are
shrinking.
So unleash the dogs—the only solu-
tion.
forgive and forget, f**k no;
I'm talking about a revolution.*

*One last chance mission with a
vision
'cause our lives are just cards in
their stack.
Our time is short but theirs' is short-
er;
how much longer can they hold us
back?*

*Prison for praise—the obvious
answer.
Once had power mad—living disas-
ter;
don't f**k with me, 'cause I'm on
the freedom train
that bears no name—This time
I'm voting with a bullet.*

*The view they once knew made our
nooses too tight,
this justice in swine,
this devil in God.*

*So God bless my soul—I've got total
control
and the crosshairs lined up dead in
my sight;
I'm voting with a bullet.*

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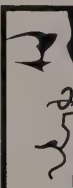
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lies a soul that's torn apart.*

Tell me, tell me what you're after.

I just want to get there faster.

I don't live.

I inhale.

I don't give.

I unvell.

*Don't want to live with my misery.
I don't live—I inhale.*

*Sprinkle all my kisses on your head.
Stars full of wishes full our bed.
She says, "I'm dead."
All this pain smothers me.
Like a bomb that you can't see.
Tell me, tell me what you're after.
I just want to get there faster.*

I don't live

I inhale.

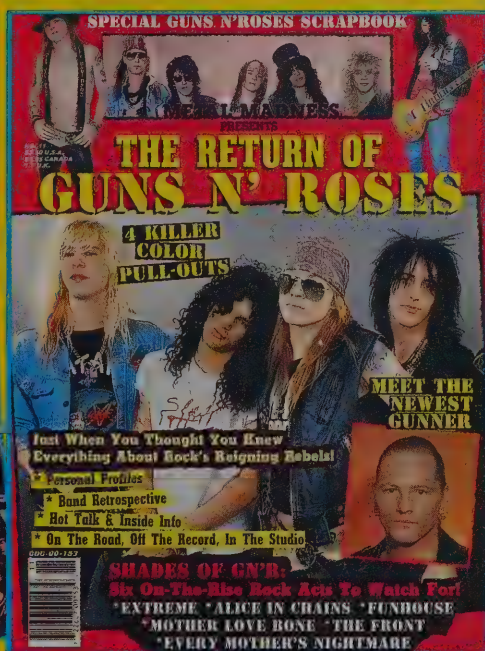
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2998 EXHORDER Murder In The Vatican
2887 EXODUS Caricature
2687 EXODUS Lunatic Parade
2407 EXODUS Thrash Under Pressure
3067 FAITH NO MORE New Logo
2865 FAITH NO MORE Seeing Hand/Zorlac
2410 FAITH NO MORE Underpants
2414 FASTER PUSSYCAT House Of Pain
2052 FASTER PUSSYCAT Wake Me
2993 FIREHOUSE Photo
2801 FISHBONE Day Glo Logo
2860 GRATEFUL DEAD Spiral Bears
2555 GRATEFUL DEAD Walking Dead
2844 GREAT WHITE Hooked Up Cover
2193 GUNS N' ROSES Axl
2135 GUNS N' ROSES Bullet
2226 GUNS N' ROSES Duff
2893 GUNS N' ROSES Impaled Skull
2227 GUNS N' ROSES Izzy
1623 GUNS N' ROSES Logo
2933 GUNS N' ROSES Skeleton With Gun
1726 GUNS N' ROSES Skeletons
2220 GUNS N' ROSES Slash
3103 GUNS N' ROSES U.S. '91
3017 GUNS N' ROSES Use Your Illusion 1
2484 GWAR Collage
2582 GWAR Logo
2586 GWAR Photo Scum
2289 HANOI ROCKS Band Photo
2885 HEART Portrait
3001 HEATHEN Victims Of Deception
2400 IRON MAIDEN Holy Smoke
1497 IRON MAIDEN Killers
1156 IRON MAIDEN Mummy
2400 IRON MAIDEN No Prayer
2617 IRON MAIDEN Tattooer
2978 JANE'S ADDICTION Cathedral
2727 JANE'S ADDICTION Eden
2726 JANE'S ADDICTION Portrait
2979 JANE'S ADDICTION Winged Heart
2869 JELLYFISH Logo
2945 JIMI HENDRIX Burning Guitar Photo
2837 JUDAS PRIEST Dragon
2831 JUDAS PRIEST Group
2334 JUDAS PRIEST Fan Killer
2413 KING DIAMOND Graveyard
1539 KISS Creatures
2670 KISS First LP Cover
1755 KISS Rock 'N' Roll Over
3006 KREATOR Come Out Souls
2355 KREATOR Endless Pain
2911 KREATOR Terrible Certainly
2962 L.A. GUNS Ballad Of Janey
2557 L.A. GUNS Cocked & Loaded
3104 L.A. GUNS Pyramid
1614 L.A. GUNS Sex, Booz & Tattoos
1613 L.A. GUNS Shield & Skull
2055 L.A. GUNS Vampires
2639 LED ZEPPELIN Collage Photo
2542 LED ZEPPELIN Hammer Of Gods 2
1269 LED ZEPPELIN Houses Of The Holy
2130 LED ZEPPELIN Old Man With Cards
1268 LED ZEPPELIN Slairway
2884 LITA FORD Guitar Photo
2877 LYNRD SKYNYRD Bones & Flag
3068 LYNRD SKYNYRD New LP Cover
1273 LYNRD SKYNYRD Skull Flag
3002 MALEVOLENT CREATION The Ten
2858 MEGADETH Alien
2519 MEGADETH Berlin Wall

2061 MEGADETH Birth Of Vic
2552 MEGADETH Launch
2037 METALLICA Bones/Zorlac
1641 METALLICA Collage
1688 METALLICA Damaged Justice
2069 METALLICA Dons
2038 METALLICA Eyeball/Zorlac
1667 METALLICA Justice
2288 METALLICA Spider/Zorlac
2039 METALLICA Sword/Zorlac
1546 METALLICA Tribute
2049 MISFITS Evil Ner Dies
1790 MISFITS Eyeballs
2044 MISFITS Hooded Skeleton
2567 MISFITS Skeleton 3 Pics
3114 MORBID ANGEL Leading The Rats
2671 MORBID ANGEL Logo
2701 MOTHER LOVE BONE Caricature
2700 M. LOVE BONE Hall Ass Monkey Boy
2287 MOTLEY CRUE Allister Fiend Face
1927 MOTLEY CRUE Dr. Feelgood
2423 MOTLEY CRUE Frankenstein
2424 MOTLEY CRUE Group Photo
2849 MOTLEY CRUE Race Team
2139 MOTLEY CRUE Straight Jacket
2254 MOTLEY CRUE Without You
3119 MR. BUNGLE Tractor
2910 MTV Headbangers Ballroom
3064 MTV Headbangers Pushhead Design
3046 N.W.A. Just Don't Bite It
3004 NAPALM DEATH Life?
2668 NAPALM DEATH Scum
2502 NELSONS Group Shot
2602 NINE INCH NAILS Group
2674 NINE INCH NAILS Logo
3033 NINE INCH NAILS Sin
3059 NIRVANA Logo
3115 NIRVANA Silver
2455 NUCLEAR ASSAULT Handle With Care
2463 OBITUARY Slowly We Rot
2332 OVERKILL Birth Of Tension
3075 OVERKILL Blood Money
3118 OVERKILL New Machine
2461 OVERKILL We Don't Care
2072 OZZY OSBOURNE Ozy Cross
1702 OZZY OSBOURNE LP Cover/Wicked
2873 OZZY OSBOURNE Silhouette
3092 OZZY OSBOURNE Tribute
2874 PANTERA Domination
3106 PEARL JAM LP Cover
2566 PINK FLOYD Darkside
2931 PINK FLOYD Group Shot
1571 PINK FLOYD Wall
2948 PINK FLOYD Wall Collage
2382 PINK FLOYD Fish & Blood
2614 POISON On Tour Group
2577 POISON Road Dogs
2957 PRIMUS Sea Of Cheese
2988 PRIMUS Suck On This
3073 PRONG New LP Cover
2958 PUBLIC ENEMY Enemy Target
2316 PUBLIC ENEMY Fear Black Planet
3110 QUEENSRYCHE Cartoon
3113 QUEENSRYCHE Empire Photo
2841 QUEENSRYCHE Logo/White
2047 RAMONES Logo
1214 RANDY RHODES Solo
2510 R.H. CHILI PEPPERS Group
2627 R.H. CHILI PEPPERS Rollercoaster Logo
1808 SAMANTHA FOX Sexy Shot
2269 SAMHAIN Intium
2398 SAMHAIN November Coming
2990 SCORPIONS Wind Of Change
3095 SCORPIONS Women/Scorpion
2332 SEPULTURA Group Shot
2759 SEPULTURA Schizophrenia
3089 SEPULTURA Tribal S
2645 SEX PISTOLS In Your Face
2644 SEX PISTOLS Straws
2663 SEX PISTOLS Swindle
2375 SID VICIOUS Bollocks
2665 SISTERS OF MERCY Group
2551 SKID ROW 300 Gigs
2201 SKID ROW Across The U.S.
2793 SKID ROW I Survived Live
2663 SKID ROW Monkey
2505 SLAUGHTER Bomber
2367 SLAUGHTER Group Shot
2273 SLAUGHTER LP Cover
2889 SLAUGHTER Tour Truck
3099 SLAYER Live Undead
2411 SLAYER Root Of All Evil
2205 SLAYER South Of Heaven
2844 SLAYER War Ensemble
3027 SMASHING PUMPKINS Devil
2709 STEVE VAI Passion & Warfare
2886 STEVE NICKS Portrait
2618 STEVIE RAY VAUGHAN Logo
2723 STEVIE RAY VAUGHAN Memorial
2471 SUICIDAL TENDENCIES Group Gate
3038 TATTOO RODEO Rode Hard
2348 TESLA Live
2802 TESTAMENT Falling Fast
2846 TESTAMENT Lost Souls
2703 TESTAMENT Malpractice
2625 TESTAMENT One's Man Fate
2553 TESTAMENT Soul Suck
2511 TRIXTER Carpool Group
2710 TRIXTER Logo
2495 THE WALL Berlin/Headmaster
1759 VAN HALEN 5150
1649 VAN HALEN Eddie
2635 VAN HALEN Heaven Help Us
1647 VAN HALEN OUB312
2328 VENOM Welcome To Hell
3051 VOIVOD Killing Technology
2475 WARRANT Cherry Pie
2554 WARRANT Tastes So Good
3117 XYZ Hungry
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CHRIS NOVOSELIC
DAVID GROHL

As recorded by NIRVANA

*Come as you are, as you were, as I
want you to be,
as a friend, as a friend, as an old
enemy.*

*Take your time, hurry up, the choice
is yours, don't be late.*

Take a rest as a friend as an old

memoria.

*Come dowsed in mud, soaked in
bleach,
as I want you to be,
as a trend, as a friend,
as an old memoria.*

*And I swear that I don't have a gun.
No, I don't have a gun.*

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May 1	Los Angeles, CA
May 2	San Diego, CA
May 6	Las Vegas, NV
May 8	San Francisco, CA
May 9	Reno, NV
May 10	Sacramento, CA
May 12	Salt Lake City, UT
May 14	Fresno, CA
May 17	Tucson, AZ
May 22, 23	Mexico City, Mexico
May 29,30	Honolulu, HI

SOUNDGARDEN

May 2	Chicago, IL
May 3	Detroit, MI
May 4	Toronto, ONTARIO, Canada
May 6	Boston, MA
May 8	Washington, DC
May 9	New York, NY
May 10	Philadelphia, PA
May 11	Atlanta, GA

SHOTGUN MESSIAH

May 10	Williamsville, NY
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VICIOUS RUMORS

May 1	Las Vegas, NV
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GUNS N' ROSES

June 3	Hannover, Germany
June 6	Paris, France
June 9	Manchester, England
June 13-14	London, England
June 16	New Castle, England
June 20	Wuerzburg, Germany
June 21	Basel, Switzerland
June 27	Rotterdam, Netherland
June 27	Turin, Italy

OZZY OSBOURNE AND UGLY KID JOE

June 3	Winnipeg, Canada
June 5	Calgary, Canada
June 6	Edmonton, Canada
June 8	Vancouver, Canada
June 9	Portland, OR
June 11	Seattle, WA
June 13	San Francisco, CA
June 14	Sacramento, CA

GWAR

June 1	San Francisco, CA
June 2	Petaluma, CA
June 4	Portland, OR
June 5	Seattle, WA
June 6	Vancouver, BC
June 9	Salt Lake City, UT
June 10	Denver, CO
June 12	Kansas City
June 13	St. Louis, MO
June 15	Minneapolis, MN
June 19	Detroit, MI
June 20	Cincinnati, OH

TESLA AND FIREHOUSE

June 2	Jackson, MS
June 3	New Orleans, LA
June 5	Little Rock, AR
June 6	Tulsa, OK
June 7	Oklahoma City, OK

GET THE PICTURE!

BY JENNIFER FUSCO



PINHEAD

★ BEHIND THE SCREENS ★

He's back... No, not Freddy or Jason, but The Black Prince of Hell himself, Pinhead, in Clive Barker's **Hellraiser III: Hell On Earth**. Just when you thought it was safe, someone makes the mistake of letting Pinhead loose again.

There's plenty of blood-and-guts gore in the latest flick in the **Hellraiser** trilogy, due to hit theaters in August, but don't think for a minute that there's no plot. We don't want to reveal too much, but we can tell you the cast of characters include an ambitious reporter (Terry Farrell) out to investigate a vicious death she has witnessed; the only girl who might have the answers (Paula Marshall); a spoiled nightclub owner (Kevin Bernhardt); and of course, the ever-popular Pinhead (Doug Bradley), poised and ready to feed on innocent victims and create more of those little demonic Cenobites.

Also among the cast of **Hellraiser III** are metal men Armored Saint, who gave us a behind-the-screens look at the movie.



ARMORED SAINT

"It's really cool," says lead singer John Bush. "I've always been a fan of Clive Barker and I do like the first two **Hellraisers**.

"The band's playing and Pinhead comes

into the club and pretty much kills everybody," laughs John. Including them? "Yep, we get it too!"

As Armored Saint learned on the set of **Hellraiser III**, being in a movie, even if it is just one scene, is hard work. "Just filming our one scene took all day," explains John. "All day. They film you from all different angles, and they're constantly changing things. It was a learning experience, though. We did do a lot of question-asking of the producers and directors. We have a little bit more knowledge of how a film is made now. It's very similar to doing videos, of course there's a lot more details."

There's no word on a soundtrack for the movie, but you can catch Armored Saint doing performances of *Reign of Fire* and *Symbol of Salvation* during the movie. If you think **Hellraiser III** might be too scary for you, put it all into perspective. "Just remember, that can never happen," suggests John. "Pinhead isn't reality." No, but he will sure make you squirm in your seat!

★ FLICK PICK ★

'Tis the season for sequels. This month, those daring detectives, Riggs and Murtaugh, (Mel Gibson and Danny Glover) are back and ready to rid L.A. of its criminal element in **Lethal Weapon III**.

If you're a fan of the **Lethal Weapon** series, you know when Riggs and Murtaugh get together on a case, there's bound to be a ton of laughs and lots of action. Last time around, they were chased, shot at, and almost blown up. This time, well, we don't want to spoil it for you, but let's just say the duo faces death on more than a few occasions.

The film opens with Detective Roger Murtaugh contemplating his impending

retirement from the Los Angeles police department after a long and distinguished career. With one week left of duty, Murtaugh must solve one last case — which would be a lot easier if he didn't



RIGGS AND MURTAUGH

have to deal with Martin Riggs, who isn't exactly fond of doing things the conventional way. Martin's also not thrilled with the fact that he's losing his partner, his best friend, and will do everything possible to make sure Murtaugh doesn't forget how well they work together — and how much more the two can accomplish if he didn't retire.

Here's the situation: A cache of thousands of illegal handguns has disappeared from police lockup and begun surfacing in the hands of local gang members. It's Murtaugh and Riggs' job to find out who's behind it. Nothing ever comes easy for these two, and this time it's no different. Jack Travis co-stars as a corrupt cop, and Joe Pesci reprises his role as the pesky Leo Getz. His comedic performance in **Lethal Weapon II** not only thrilled audiences, but gave his career the spark it needed. "I really wanted that part. I needed the job too," he says. "I couldn't read for it because I'm terrible at cold readings, so I'm sitting in front of Dick Donner (director) and Joel Silver (producer) with my tongue hanging out telling them that I could do it. They said, 'How would you do it?' I said, 'I don't know what I'm talking about. I know what I'm doing.' And I was talking faster and faster. I said, 'Good cop, bad cop. Good cop, bad cop (accelerating the speed of his voice) I'll do it like that. I know what I'm doin.'"

He's got that right. Good cop, bad cop. Murtaugh, Riggs. Glover, Gibson — and Pesci. **Lethal Weapon III** does it again, complete with car chases and comedy. This flick might not bring any new elements to the action-adventure genre, but

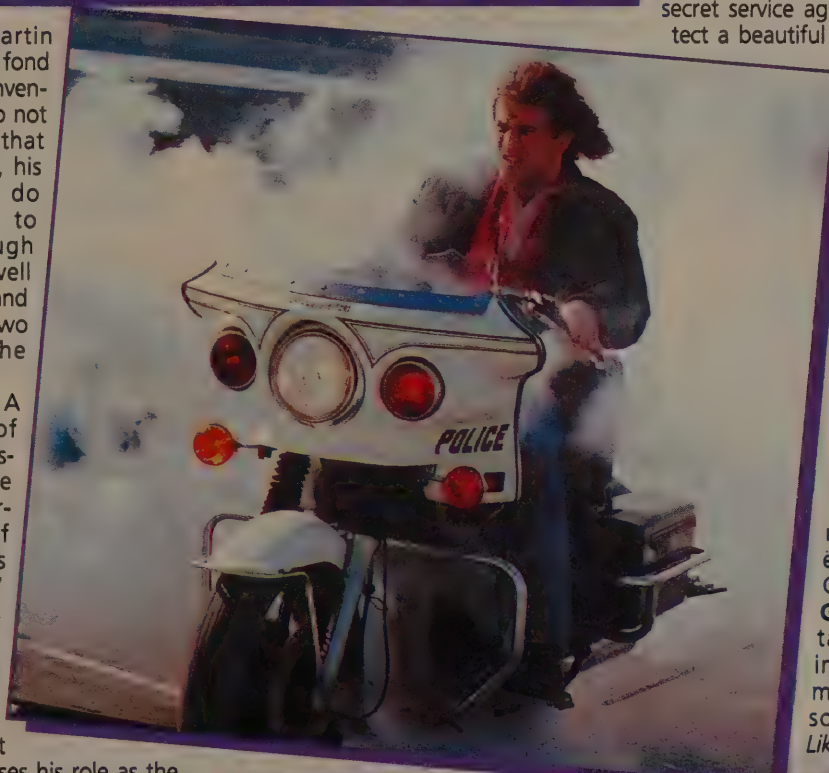
it's still got what it takes to give you the most for your money.

★ COMIN' ATTRACTIONS ★

All you *Beverly Hills 90210* fans — if there actually are any — get set for **Lane Frost** starring none other than James Dean-look-alike Luke Perry as a champion bull rider killed in the arena at the tender age of 26... Speaking of the ritzy Hollywood town, Eddie Murphy's reprising his role in **Beverly Hills Cop III**... Following his critically acclaimed performance in **JFK** as Lee Harvey Oswald, Gary Oldman transforms himself into **Dracula** for Francis Ford Coppola's interpretation, which co-stars Anthony Hopkins (**Silence of the Lambs**) and Winona Ryder (**Mermaids, Beetlejuice**)... **JFK**'s Kevin Costner also takes on a new role, this time as a former secret service agent who is hired to protect a beautiful actress/singer, played by Whitney Houston in

The Bodyguard...

Another singer-turned-actress making her way back to the big screen is Madonna. She'll join Geena Davis (**Thelma And Louise**) and Lori Petty (**Point Break**) in **A League Of Their Own**, a Penny Marshall flick about an all-women professional baseball team... It's been a while since Al Pacino's made a film, but he's back as a blind retired Army colonel who enlists the help of Chris O' Donnell (**Fried Green Tomatoes**) to take care of him in **Scent Of A Woman**... maybe Nirvana will do the soundtrack — *Smells Like...*?



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2. C.S. LEWIS (CHRONICLES OF NARNIA, THE DIVORCE)
3. HERMAN HESSE (STEPPENWOLF, NARCISSUS OF GOLDMUND)
4. PAUL (ROMANS, EPHESIANS, GALATIANS)
5. GERALDO GASTILIOCUS (UNKNOWN)

ERIC MARTIN OF MR. BIG'S TOP FIVE CARTOONS

1. JOHNNY QUEST
2. TOP CAT
3. FLINTSTONES
4. BUGS BUNNY
5. REN AND STIMPY

PAUL STANLEY'S FIVE FAVORITE THINGS

1. Led Zeppelin
2. Pasta
3. Sex
4. Cars
5. Boots

NATIONAL TOP TEN

1. NIRVANA, Nevermind
2. METALLICA, Metallica
3. WAYNE'S WORLD, Soundtrack
4. MR. BIG, Lean Into It
5. UGLY KID JOE, As Ugly As They Want To Be
6. PEARL JAM, Ten
7. OZZY OSBOURNE, No More Tears
8. RED HOT CHILE PEPPERS, Blood Sugar Sex Magik
9. GUNS N' ROSES, Use Your Illusion, I
10. GUNS N' ROSES, Use Your Illusion, II

HIT PARADER TOP TEN

1. KISS, Revenge
2. SLAUGHTER, The Wild Life
3. WAYNE'S WORLD, Soundtrack
4. MR. BIG, Lean Into It
5. METALLICA, Metallica
6. UGLY KID JOE, As Ugly As They Wanna Be
7. PEARL JAM, Ten
8. PANTERA, A Vulgar Display Of Power
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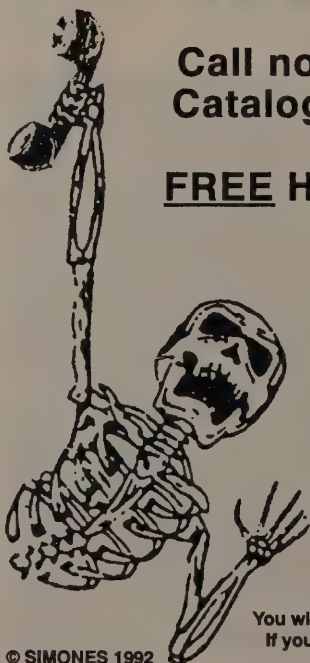
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HIT OR MISS

COMPILED BY THE
HIT PARADER STAFF

Each month, Hit Parader gives you the most concise, honest album reviews around to help you make those tough decisions about buying or passing on a new release... we like to call it *Hit Or Miss*.

Megadeth, Countdown To Extinction

Metal fans around the world have anxiously awaited this album from the "new and improved" Megadeth. Yes, band guitarist/vocalist Dave Mustaine has cleaned up his act and promised to make **Countdown To Extinction** the

Countdown To Extinction is a great heavy metal album, yet we wonder if Mustaine hasn't made a mistake by cleaning up the band's sound right along with his lifestyle.

King's X, King's X

King's X has long been considered one of the great "undiscovered" resources of the rock universe. Hailed far and wide for their spacey, inventive, often compelling musical landscapes, the band had never attained the commercial heights that reflected their artistic gifts.

Gary Moore, After Hours

Gary Moore has had a checkered musical career. Considered one of the greatest guitarists in the rock realm, and once a member of the legendary Thin Lizzy, this Irish axe master has never been able to rise above cult status on this side of the Atlantic. Rather than fighting this dilemma, however, Moore seems to be enjoying his role, capitalizing on his loyal audience's desire to hear him play what he does best — the blues. On his latest album, **After Hours**, Moore follows in much the same path he first explored on last year's aptly titled **Still Got The Blues**. Helped by such legendary bluesmen as B.B. King and Albert Collins, on such tunes as *Since I Met You Baby* and *The Blues Is Alright*, Moore makes his guitar cry, beg and moan like nobody else around. If you love guitar, and are growing tired of all the speed demons out there, check out **After Hours** for a nice change of pace.

Electric Love Hogs, Electric Love Hogs

The Electric Love Hogs are one of the rock world's top "buzz" bands this month. Their self-titled debut album is the kind of record that everyone from fans on the street to label execs sense is something special. Judging by the eclectic sound presented on such songs as *Tribal Monkey* and *Sittin' Pretty* (one of the album's two tracks co-produced by Motley Crue's Tommy Lee) it's easy to



album that will finally put the Megamen in the rock big leagues. Well, Mustaine is partially right. Certainly such new tracks as *High Speed Dirt* and *Foreclosure Of Your Dream* rank among the strongest of the band's career, yet it seems that there may be a bit too much studio polish on this collection to give those weaned on such band classics as **Killing Is My Business** the visceral jolt they require. Make no mistake about it,

All that seems destined to change, however, with the release of the band's latest album, **King's X**. From the opening chords of *The World Around Me* right through to the closing notes of *Silent Wind*, King's X once again prove their uniqueness. This is hard rock played with imagination, sophistication and class — elements too rarely found in a field where a cool tattoo often qualifies as an artistic statement.

see what this buzz is about. This is rock and roll that's fun, exciting and powerful. It's the kind of stuff that you can listen to over and over again, and find a new nuance each and every time. Certainly the Hogs aren't everyone's fancy; perhaps they're too raw for some pop/metal fans. But for those who like their music straight-forward and with a twist, this album should put them in Hog heaven.

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

DiMarzio, the pioneers who launched the custom-replacement pickup biz some 20 years ago, has just introduced a whole new batch of replacement pickups for basses and guitars. These, like most such pickups, are precision-made, hot-sounding items that aim to both replicate a n d improve on the sound of classic Fender or Gibson pickups, losing the noisy hum produced by the antiquated technology of the vintage models, and replacing them with cleaner, more powerful outputs and reduced string-pull, which helps keep your guitar in tune longer.

The new DiMarzios are, clockwise from left in the accompanying photo, the Split P bass pickup, the Multi-Bucker, the Chopper, and the Fast Track T. The only bass pickup in the bunch is the Split P, which as its name indicates, is a replacement for Fender Precision bass pickups, or for similar pickups in other models. It actually contains two miniature humbucking pickups linked together for a big, true, classic "bottom" sound, with patented dual-resonance coils producing the unique mix of lows, highs and overtones that make up that inimitable, fat P-bass sound. It lists for \$99.

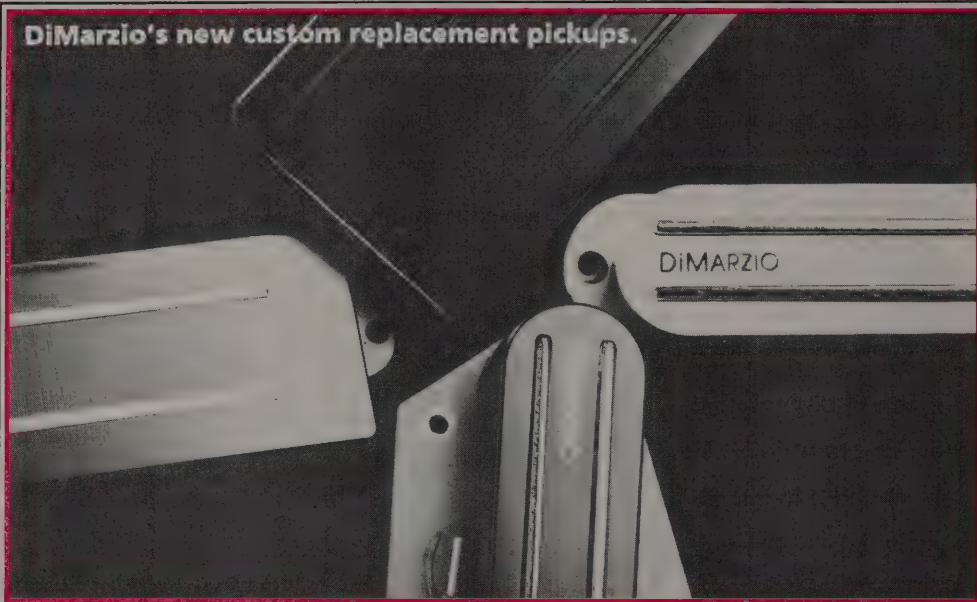
The Chopper is a hot new lead pickup for Strat-style guitars. DiMarzio says it's fatter and louder than their popular pre-existing Strat-

replacement, the Fast Track 1, but it still has the low-end kick and high-end snap unique to the "real" Fender Strat single-coil pickup; brawnier yet cleaner than an

actual vintage Strat pickup, the Chopper makes an ideal bridge-position lead pickup (DiMarzio recommends matching it with two Fast Track 1s in the neck and middle positions on a Strat). It lists for \$89.

The Fast Track T is a Telecaster replacement pickup, which captures the unique edgy sound of a Tele bridge pickup — with its fat bass and razor-sharp, piercing high end — but with more power, less string-pull and no hum. List price, \$89. Finally, the Multi-Bucker is three pickups in one humbucker-

DiMarzio's new custom replacement pickups.



sized case: under the cover are two Strat-replacement pickups, a Fast Track 1 and a Chopper. Using both in the series produces a fat double-coil sound rich in overtones; switching to either coil singly gives you the choice of a clean, bright "vintage" Strat sound (the Fast Track 1) or a hotter, fuller sound (the Chopper). All selections are fully humbucking. List price, \$109.

And now you can hold the guitar with those hot new pickups in style, with one of DiMarzio's new Cliplock guitar straps, which have met with such an enthusiastic response since DiMarzio introduced them, that the line's been expanded with a whole new series of 2-inch-wide models. The nylon web (seatbelt material) models come in solid colors, lime and purple, at \$18.95 suggested list price; the nylon-cotton blend straps at \$29.95 list include yellow and red flames on black, gold on white or gold on black stars, and white on black spider web. Cool. For more info write DiMarzio Inc., P.O. Box 100387, Staten Island, NY 10210.



The Cliplock guitar straps.

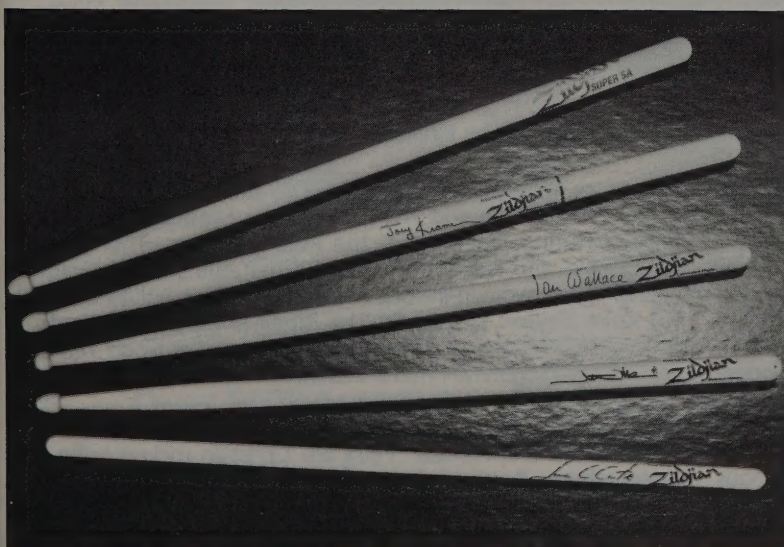


Marshall, who virtually invented rock guitar distortion with the amplifiers that Jimi Hendrix first made famous, has now unleashed three new distortion pedals — and coming from *these* guys, you'd best believe they're worth checking out. The BluesBreaker is for straight-ahead blues rockers, with a rich, burnished, vintage-tube sound with controlled breakup. For a broad range of distortion sounds there's the DriveMaster, a multifaceted monster with extensive tone-shaping controls that can go from banshee sustain to the outer limits of red-line crunch. The most outrageous pedal of all is the ShredMaster, so named because Marshall gave birth to "Shred" — as in speaker-shredding — guitar. Describing it as "thermo-nuclear" in its distortion, Marshall says "the ShredMaster pushes the envelope of Marshall sound to proportions exceeding inner-core meltdown." Best to trust them on this one. All three pedals are housed in thick-as-a-brick metal cases, and all three have full-range volume, gain and tone controls, with positive-feel switching. For more info write Marshall, 89 Frost St., Westbury, NY 11590.

Kawai's new PS2000 Super Lab personal keyboard combines pro-quality sounds and extensive programming, with highly advanced ease-of-play features — including Arrangement Expander, which adds four variations to any of the built-in auto-accompaniment and rhythm patterns; One-finger Ad-Lib, which lets anyone play 17 different catchy musical phrases for each of the 100 different rhythm patterns; and Auto-Ad-Lib, which works with the Auto Accompaniment to change keys in concert with chord progressions. There's also a full-size keyboard with 61 velocity-sensitive keys; hand percussion and drum pads; registration memory to store set-ups; effects including stereo chorus and digital reverb; a built-in 16-bit synthesizer to let you make your own sounds; and full MIDI capability. Not to mention built-in speakers, a headset mic for vocal accompaniment, and an extra input for other instruments. Weighing in at just over 23 pounds, this four-foot-long baby lists for \$1595. For more info write Kawai America Corp., 2055 E. University Drive, Compton, CA 90040.



Zildjian, the world's oldest and most famous maker of cymbals, also makes wooden drum sticks to play those cymbals with, and now Zildjian has introduced four new models designed and autographed by famous professional drummers. The Joey Kramer, as in Aerosmith's drummer, is around a 5A or 6A in thickness, with minimal taper from its heavy-rock shaft to its classic barrel-shaped bead. The Ian (Doni Henley, Bob Dylan, many others stretching all the way back to King Crimson in the early '70s) Wallace is nearly identical to a 6A except it's slightly larger, and has a small, round bead. The Jonathan Mover (the progressive and hard-rock drummer who happens to be from MY hometown, of Peabody, Mass. — yeah!) is a bit thinner and more tapered, with an acorn bead. And the Luis Conte (for the percussionist who's worked with artists from Madonna to Steve Winwood) is Zildjian's first timbale stick, with two butt ends, no bead or taper. Zildjian has also introduced a new Super 5A stick. For more info write Avedis Zildjian Co., 22 Longwater Drive, Norwell, Mass., 02061.



VIDEO VIEW

BY ANNE LEIGHTON

We Check Out The Latest Clips From Gwar, Slaughter, and The Yardbirds.

Two great performing bands have uniquely different home videos this month. **Hot Wire** features recent clips by Kix, the band *The Village Voice* dubbed "America's answer to AC/DC." Though the group's sense of humor is evident on the videos and live clips this package is something a die-hard fan can keep, the best place to catch the band is still in the concert hall. It'd be nice if the guys made a documentary like *Spinal Tap* or followed the lead of Gwar to display their outrageous showmanship (25 min./\$16.98/A*VISION ENTERTAINMENT). Alice Cooper once asked the members of Gwar, "How do you do it?" "It" is the visually exciting live shows performed by this prehistoric looking crew. Given the stop-and-go convenience of video-making, Gwar's used lots of imagination, care and thought in their new home



Gwar: They use a lot of imagination on *Phallus In Wonderland*.

video, **Phallus In Wonderland** to high expectations. In it, Oderus Urungus dresses up and dances like Axl Rose and fights the Greenville Morality Squad. But the greatest moment is when Gwar Woman, Slymenstra Hyman begins the video by giving birth to Baby Gwar Gwar with an egg that rises from a fiery volcano. Indeed Gwar has a great video heritage—they've appeared on issues of **Hard'N'Heavy**, **Video Sheet Metal**, plus MTV and their own 1990 **Live From Antarctica** home video. The original **Gwar** movie, made around 1987, was a school project of a Richmond, Virginia art student named Hunter Jackson and friends who designed costumes and created characters like longtime Gwar members, Oderus Urungus and Techno Destructor plus the abandoned character Cardinal Sin (he's been banished to chill in Antarctica). A local hardcore group inherited the costumes and evolved into the metal band.

Ultimately they hope to conquer the world, "Killing all our fans in America, Europe and Japan!" Roll over Godzilla; tell Alice Cooper the news. (70 min./\$19.98/Metal Blade Records).

Instructional video company Star Licks has something for everyone. Slaughter fans will like Mark Slaughter's **Beginning Guitar**, Dana Strum's **Slaughter's Bass Essentials**, Blas Elias' **Slaughter's Drum Magic**. Ronnie James Dio makes a special guest appearance on former bandmember, **Rowan Robertson's Guitar** instruction project. There's also some top-notch drumming instruction from **John Robinson** who's played for David Lee Roth, Michael Jackson, Barbra Streisand and Steve Winwood and **Simon Wright Drums**. In addition Star Licks has a three part series with bass virtuosos for the **All Star-Bass Series** (East) jamming and interviewing each other. Each videos is 60 min. long and costs \$49.95.

Video View wants all musicians to get **The Yardbirds** (\$19.98/A*VISION ENTERTAINMENT). It has top performances like *Wish You Would*, *Good Morning Little Schoolgirl*, *For Your Love*, *I'm a Man*, *Heartful Of Soul*, *Shape Of Things*, which are songs every musician should know. Guitarists will really dig this project because it features performances and interviews with former Yardbirds axe masters, Jeff Beck, Eric Clapton

Jimmy Page and Chris Dreja. In addition other members of the Yardbirds are interviewed, like bassist Paul Samwell Smith and manager Peter Grant. Paul McCartney went back to his roots as he reunited with Beatles director Richard Lester (**Help!**, **Hard Days Night**) to produce the documentary of his 1989 **Get Back** world tour. (\$19.98/Vestron Video). If you want to find out where Faith No More's Michael Patton got his stage jerky movements, check out Joe Cocker's **Mad Dogs & Englishmen**. Filmed in 1970 this is one of the first collection

of live rock performances ever made (57 min./\$19.95/PolyGram Video). **Bo Diddley and The All Star Jam** has a super backup band featuring members of the Rolling Stones, The Who, Beach Boys and Fleetwood Mac (55 min./\$19.95/PolyGram Video). Every women-in-rock AND blues fanatic has to check out **Koko Taylor: Queen Of The Blues** sing blues standards like her 1964 hit *Wang Dang Doodle* and *Let The Good Times Roll*. (55 min./\$19.98/MPI Home Video).

And finally this column has been invaded by two new "P" bands—Petra and Primus! Petra are Christian rockers with a video album, **Beyond Belief** (\$19.95/Dayspring Records Video). **Primus** shows why these fish-loving San Francisco-ites have reached the top of the funk-metal underground (\$16.98/45 minutes/A*Vision Entertainment).

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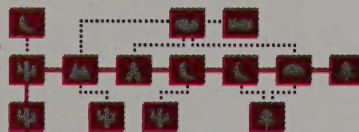
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